Kine Weekly

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"BEN-HUR" (Special runs for its second year of creating box-office history)

"GIGI" (Leslie Caron, Maurice Chevalier, Louis Jourdan, Hermione Gingold)

"BUTTERFIELD 8" (Elizabeth Taylor, Laurence Harvey, Eddie Fisher)

"GO NAKED IN THE WORLD" (Gina Lollobrigida, Anthony Franciosa, Ernest Borgnine)

"THE ANGEL WORE RED" (Ava Gardner, Dirk Bogarde, Joseph Cotten)

"WHERE THE BOYS ARE" (George Hamilton, Dolores Hart, Connie Francis)

"THE SUBTERRANEANS" (Leslie Caron, George Peppard, Roddy McDowall)

"WHERE THE HOT WIND BLOWS" (Gina Lollobrigida, Yves Montand, Melina Mercouri)

"CIMARRON" (Glenn Ford, Maria Schell, Anne Baxter, cast of thousands)

"KING OF KINGS" (The most inspiring of all stories. *Samuel Bronston Production*)

And too many more for this page to hold!

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NEWS HIGHLIGHTS . . .

Co-production agreement near

THE JOINT BFPA-FBFM co-production committee is to meet the FFU on January 5 to resume negotiations in connection with an Anglo-French co-production treaty.

It is hoped this meeting will be the last between the producers and the unions relating to a treaty with the French and, if so, the committee will then hand the matter over to the Board of Trade to make the necessary bi-lateral agreement.

BFPA secretary, J. P. H. Walton, told KINE.: "We have specialised in negotiating a treaty with the French and at this meeting the subject will probably be exhausted. However, we expect to have further talks with the unions in the future to arrange separate co-production treaties with Italy and Germany."

MGM's British productions

MGM'S BRITISH production programme for 1961 was announced this week. It will include a modern version of Ibsen's "Hedda Gabler," scripted by John Whiting; "Seagulls," an original story by Lawrence Bachmann, which Valentine Davies is now scripting; "Village of Daughters," a comedy to be made entirely in Italy, set to start in May, and which will have an all-Italian cast, apart from Eric Sykes; "Postman's Knock," a comedy specially written for Spike Milligan; "See No Evil," a modern love story, starting in July or August to be made in Ireland and in islands off the British Coast; last is "4.50 from Paddington," which is the first Agatha Christie book to be filmed, due to start early next year with George Pollock directing.

Also in preparation is a 39-part half-hour tv series, "Zero One," true stories of air-line detective Donald Fish. This will be made in conjunction with the BBC.

Karel Reisz forms a company

DIRECTOR Karel Reisz has formed his own company, Karel Reisz Productions, to do p[re]-film production work. Co-director and company secretary is his wife, Julia.

Mr. Reisz, who directed "Saturday Night and Sunday Morning," told KINE. this week: "We will concentrate on buying novels for filming and preparing scripts—not necessarily f[or] feature productions as I still do work for Graphic Films, which makes documentaries.

BFFA pays out at 40 per cent.

THE FIRST interim allocation of the British Film Fund Agency for the fourth year will [be] at the rate of 40 per cent., one half per cent. less than for the previous interim allocation. Distributors' earnings submitted for the six weeks ended November 26. 1960. are as [fo]llows: Low cost films (eligible after multiplying by 2): £67,760; not eligible for two times [to]tal: £6,732; high cost films (including newsreels): £482,424; films of not less than 3,000 [fe]et: £556,916; films under 3,000 feet (after multiplying by 2½): £90,479.

CEA RESOLUTION AND JAMES WOOLF

The CEA general council resolution of January 13, 1960, following the Woolf-Angel deal with television, will not be extended to James Woolf.

In reaching this decision, the CEA executive committee emphasises that the original resolution whereby members were recommended not to book any film or films in which John Woolf or Daniel Angel or their respective companies were concerned, remains in full force.

The committee has also agreed to the withdrawal of its letter of May 4, 1960, to Jack Warner. The full executive committee report appears on Page 7.

CEA and SCMA agree new pay scale

NEGOTIATIONS between the SCMA and CEA on revisions to their national pay agreement have been concluded. The new agreement will go before the CEA general council on January 11 for ratification.

The agreement covers England and Wales, but, for the time being, excludes Scotland. It will be retrospective and its terms will apply from December 18.

Bill Ellison. SCMA secretary, said after the negotiations: "The general feeling is that we have not done too badly. We have made a distinct improvement on the terms of the existing agreement.

"However, there is a particular problem which affects Scotland and which is of purely Scottish character. This will be the subject of further negotiations between the Scottish CEA and SCMA."

Mr. Ellison added that if this problem could be sorted out in Scotland before the GC meeting. the Scottish branches would be included in the agreement for England and Wales to be ratified at that meeting.

The negotiations have been going on for just over six months and were concluded following consideration by the SCMA executive of offers made by the exhibitors on November 8.

"We gave six months' notice to seek variations in the existing agreement in June and that runs out this month." said Mr. Ellison. "We have. in fact. been negotiating over the whole of that period.

"Until the new agreement is ratified I cannot give any further details of the agreement."

S.O levy abolished in Chester

THE North-Western branch, CEA, has won its fight to have the Sunday charity levy abolished in Chester. The levy will end on April 1.

The local Watch Committee's decision was the result of an appeal from the CEA branch which submitted figures showing a percentage comparison of admissions and takings on Sundays at four cinemas in the city for the years ended March 31. 1955 and 1960.

A list of licensing authorities which have either abolished or reduced the Sunday levy was also sent to the committee.

The levy is waived "without prejudice to the right of the council to re-impose it at any future date if thought fit."

Viewpoint

THE TASK THAT LIES AHEAD

THE old year, drawing to a close, has been a year of contrasts. Hopes have been raised by successes in many fields and then dashed by bitter disappointments in others.

The abolition of Entertainments Duty on the cinema was the biggest single benefit for the industry during the year. Freed from a discriminatory impost, the trade was thus placed in a position where it could find its true economic level.

Despite this advantage, the trade has suffered a further set-back in the continued decline in admissions—sharper than many expected—following a period earlier in the year when there were indications that the downward trend was coming to an end.

Against this solemn background, however, the British production industry can look back upon a year of further consolidation and achievement, measured by the outstanding box-office success of its product, not only in this country, but in many territories abroad.

The major circuits, too, can congratulate themselves for following a bold policy of modernisation in cinemas; for seizing the golden opportunities of specialised presentation; and for leading the field in imaginative publicity and advertising, and giving the greatest possible encouragement to managers.

The industry faces many problems in 1961, not the least of which is the controversial issue of toll-tv over which there are sharp divisions.

This must be regarded as a matter of the greatest significance in the consideration of the long-term policies of the industry, yet the trade associations, in spite of the unity achieved in many other matters, failed to find common ground for a united approach to the Pilkington Committee.

At a time of the year when it is appropriate to offer our good wishes for the New Year, we sincerely hope that it will be possible for the associations to reconsider this vital question and to tackle it in the common interest.

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Long Shots

POINTS of common interest were discussed at last week's meeting of the CEA and BFPA, arranged in consequence of the proposal made at the CEA's Folkestone Summer Conference.

Both sides will now report back to their respective executive councils before further steps are taken.

Ellis Pinkney, CEA secretary, told me after the meeting: "The talks made very good progress. There were two things that were discussed fully—first, points of common interest to all producers and exhibitors, and, second, points of particular interest to individual producers and exhibitors."

As a result of the meeting there would be a fuller exchange of ideas between the two sections of the industry leading to a better all-round understanding.

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THE STAFF of British Movietonews welcomed the return of an old friend in the person of Sir Gordon Craig at a party given by Jimmy Pattinson, just before Christmas.

Sir Gordon, who retired from Movietonews earlier in the year, has returned to the company as a member of the board.

Jimmy extended a welcome on behalf of Spyrous Skouras and the rest of the 20th-Fox executive, and also read a telegram of good wishes from Lord Rothermere.

The party was a very pleasant occasion. It was, I believe, the first time since pre-war days that all the departments of the newsreel had been brought together for a festive celebration.

There was a warm welcome, too, for Gerald Sanger, who was editor of the reel from 1922 to 1953. He is, of course, a director of Movietonews.

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CONGRATULATIONS to Les Baker, who has been appointed assistant general manager (Chalfont) of the Army Kinema Corporation.

He now assumes control of technical equipment in addition to distribution and control of prints.

Les Baker has been with the AKC since its inception and was formerly technical manager and film editor with Columbia Pictures.

He is a member of the Cinema Veterans, having joined the industry in 1917.

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ONE OF the friendliest of the pre-Christmas parties is that given by Rank Precision Industries (in association latterly with Rank Xenon) at their offices in Mortimer Street.

It is an occasion for meeting old friends in the technical side of the industry with Tommy Law as a genial host.

Among other executives who took this opportunity to give a typically warm welcome to their guests were H. R. A. de Jonge, J. E. Haile, Douglas Horne, Frank Wells, Dennis Robertson and J. H. Stafford from TTH. Tom Harkness, too, was in good form.

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OUR good wishes go to John Ware and Cecily Schuster who were married just before Christmas.

Cecily lived for many years in Hollywood and worked for some time in 20th-Fox's story department.

She returned to England in 1954 and joined Andre Hakim as his personal assistant on the production of "The Man Who Never Was."

Transferring to Fox productions, Cecily worked for Bob Goldstein, and is now personal assistant to Nunally Johnson who is working on "The Visit" and other scripts for the company.

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TOM BLAKELEY was elected chairman of Manchester Cinematurians, in succession to D. L. Jones, at the recent annual meeting in Swinton.

Mr. Blakeley was unable to attend the meeting, being engaged on filming at Walton-on-Thames. M. Inerfield took the chair after being elected vice-chairman.

Other appointments for the year are: Hon. treasurer, H. K. White; hon. secretary, H. Woolf. Committee: Mr. Blakeley, L. Caton, F. Donaldson, P. Higginbotham, D. L. Jones, A. Kershaw, E. G. Milloy, T. Marsh, F. A. W. Stanbury, P. Wild, Mrs. B. Downs, Mrs. F. Donaldson and Mrs. D. Millar. Trustees: J. Gomersall, E. G. Milloy and S. Redford.

It was agreed to send £50 to the CTBF.

Mr. Woolf intimated that a few tickets were still available for the theatre party to the Opera House to be followed by a buffet dance at Abney Hall, Cheadle, on January 4.

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AN ENTERPRISING publicity stunt marked the first anniversary of the opening of Metro's "Ben-Hur" at the Empire, Leicester Square, W.1. It not only celebrated the occasion but also gave publicity to forthcoming product.

The London *Evening News* produced a special slip edition, copies of which were given to every member of the first birthday audience.

Blazoned across the front page was the headline, "'Ben-Hur' Is Here To Stay!—MGM's 11-Oscar winner celebrates first anniversary tonight."

The lead story told of the picture's tremendous success during its first 12 months at the Empire. Pictures showed the stars arriving for the premiere performance and some of the distinguished guests on that night.

Under the title "What Are They Doing Now?" the *Evening News* brought readers up-to-date with news of the film-making activities of the top stars of the picture.

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WITH THE New Year just around the corner, Variety Club is looking ahead to the annual dinner and ball at the Dorchester Hotel on February 25. There are high hopes that it will raise more money for under-privileged children than the previous highly successful events.

Irving Harris, co-chairman of the tombola committee, is certainly out to make this feature of the evening an even greater success than last year, when 1,500 gifts were obtained and produced £1,700 for the club funds.

He makes an appeal for gifts, or cash donations which can be sent addressed to him at Warwick Film Productions, 3, Audley Square, W.1.—**The Stroller.**

News of the Week

Policy change for selection of tv judges at Cannes

MEMBERS of the jury for the television section at the eighth international advertising film festival, to be held in Cannes from June 12-16 next year, will be selected for their wide knowledge and experience of commercial-tv.

This decision was made at a recent meeting in Brussels of the joint ISAS-ISPA festival committee. It puts into practice a suggestion made earlier this month by the ASFP that the judges in this section should be more experienced in the medium and be from countries which have commercial-tv in some form.

The television jury will consist of five members, drawn from America, Britain, France, Germany and Italy. The committee states: "This arrangement is necessarily experimental and will be subject to revision to keep in step with future development of the medium."

Closed circuit

Films in the tv group will be shown on the cinema screen during the festival, but, if technically possible, the tv jury will view them on receivers in a separate small theatre by means of closed circuit apparatus. This will allow them to be presented for judging in their proper medium.

As tv films will be shown to delegates on the cinema screen, all entries must be in black-and-white and those in colour will be disqualified.

The jury for the festival will consist of 15 members, instead of the 14 originally envisaged. The committee feels that the large entry of films from the U.S clearly merits two members from that country. Details of jury nominations will be made known later.

Another important change concerns the special prize, known as the Palme d'Or, which is offered by the Cannes Municipality. In the past there have been two such prizes—one for cinema and one for television—but next year there will only be one. This will be awarded to the producer obtaining the highest average of marks for not less than six films entered in either or both groups.

Diplomas

The customary Grand Prix du Cinema and Grand Prix de la Television, and first and second prizes in each category—11 cinema and eight tv—will also be awarded. Diplomas will be awarded, not necessarily according to the number of films in the category but depending to a large extent on merit and the general standard of quality in a category.

This means that in some categories quite a large number of diplomas may be awarded, while in others there may be none.

In recognition of the fact that during the past few years Germany has been the second largest participating country at the festival, the committee has agreed that the German language should be added to the English and French in the printing of the catalogue of films entered.

During the meeting, Bill Annett, managing director of Rank Screen Services, was elected to the committee in place of Jean Mineur. Mr. Annett succeeded M. Mineur as president of ISPA last October.

RAFCC surplus for 1959-60

DESPITE a continued fall in attendances and rising costs, the RAF Cinema Corporation had a small surplus during the year ended last August, Air Marshal Sir Arthur MacDonald, president of the board of governors, told the annual meeting at the Air Ministry last week.

The actual cinema operations showed a loss, but this had been made good by ancillary factors, he said. These included revenue from screen advertising, refreshment sales, profits on disposals and interest on investments. This situation reflected much credit on the corporation's management, the president added.

He also thanked vice-chairman D. J. Goodlatte for giving up so much of his time and for taking such an interest in the corporation's affairs.

Others present at the meeting included vice-president Air Marshal Sir Walter Merton, Air Marshal Sir Herbert Spreckley, members of the executive committee and representatives of all RAF Commands at home and overseas.

New film company registrations

W. AND W. DREDGE, of 12 Manette Street, London, was registered as a film distribution and production company on November 23 with a nominal capital of £500 in £1 shares. Directors are William and Winifred Dredge.

Other film companies registered last month were: George Fowler Productions of Woking, Surrey, with a nominal capital of £1,000 in £1 shares (directors: George Fowler and Katherine Fowler); Woodlands Productions, of 11, Hertford Street, London, with a nominal capital of £100 in £1 shares (John Gilling, Michael Green, Joe Vegoda); Connaught Productions, of 4, Berners Street, London, with a nominal capital of £100 in £1 shares (directors to be appointed); and M.J.M. Productions of 120, Newgate Street, London, with a nominal capital of £100 in £1 shares (Mary June Moore).

Peter Charlesworth Limited was registered as a company this month to produce, present and manage films and plays. It will operate from the Strand and has a nominal capital of £100 in £1 shares.

Other new production companies—all with the same nominal capital—are: Peter Sasdy Productions of Piccadilly Circus (directors: Peter Sasdy and Magda Somjen); Norbury Productions; Migdal Productions; and Adfilm Associates. Directors of the last three are to be appointed by subscribers.

Other new companies registered were the William and Mathilda Film Company of 56, Victoria Street, with a nominal capital of £10,000 in £1 shares (Robert Wilson-Evans, Jane Bauer and Albert Hunter); CBS Productions of Villiers House, Strand, with a nominal capital of £1,000 in £1 shares (directors to be appointed); and Hamilton Film Services, of 4a, Alma Square, with a nominal capital of £100 in £1 shares (Jean Hamilton and Jean Wilson).

Children's film award sponsored by NUT

A NATIONAL children's film competition is to be sponsored by the National Union of Teachers in collaboration with the British Film Institute, which will organise the competition and mount a programme of the films each year at the National Film Theatre.

The winning films for the first of the NUT competitions are expected to be screened and the awards presented in May, 1961. Full details of the terms of the competition will be announced shortly.

Film-making by children is part of the work being done by many schools in the critical appreciation of cinema and television and the Union's support of this is evidence of the very widespread concern about the role these media are playing in society.

Exhibitor fined for 'X' film offence

ADMISSION for young people to see "X" films should be refused if employees had any doubts, said F. K. Gardiner, at Sheffield, when Regal (Attercliffe), Ltd., Wellington Street, Leeds, was fined £5 and £3 5s. 6d. costs for being the occupier of the Wicker Cinema, Sheffield, and allowing children apparently under 16 to be admitted when an "X" certificate film was being shown.

Cashier Miriam Whittington, aged 50, was fined £2 for aiding and abetting the offence. Both pleaded "Not guilty."

Colin Adams, prosecuting, said that when the "X" film, "Paris Street Walker," was being shown, P.C. Wells was struck by the youthful appearance of four girls and later questioned them. One was 16 and the others 15. Whittington said that all had said they were 16.

Kenneth I. Mitchell, defending, said, "What can they do? Are they to insist on the production of birth certificates?"

International plan for industrial films

IT WAS decided at a conference held recently in Brussels to set up an organisation for the international distribution of industrial films.

The new organisation, the International Information Film Service, will be known as "Inforfilm." It intends to organise film library distribution services in as many countries as possible.

The conference was attended by representatives from Britain, Belgium, Switzerland, Germany, Sweden and Holland. E. S. Morden, of Sound Services, Ltd., and J. W. Hissey, of the GB Film Library, were the two delegates from the United Kingdom.

Variety Club collected 6,000 toys for children in 30 hospitals, orphanages and residential schools, and the gifts were delivered the week before Christmas by members who volunteered to play " Santa Claus " by visiting the centres and handing over the gifts on behalf of the Club. Shirley Anne Field undertook one of the assignments, visiting the National Children's Home, Alresford, Hants, when she met the home's Governor, E. J. Alsford, who was an official at the National Children's Home in Edgworth, near Bolton, Lancs, when Miss Field herself was a child resident. Shirley is seen with some of the Alresford youngsters, and left is Mr. Alsford. Also seen is Barker Billy Smart Junior, who escorted Miss Field and gave rides in his big American car to convoys of the youngsters. Variety's toy campaign committee was headed by Elder Statesman Jack Goodlatte

Irish Variety Club elects its officers

OFFICERS, members of the Crew and Main Guys were elected by the members of the Variety Club of Ireland at the annual general meeting at the Club Rooms, Metropole, Dublin.

Officers are: Chief Barker, Jack Cruise; 1st Asst. Chief Barker, Lord Killanin; 2nd Asst. Chief Barker, Colman Conroy; Property Master, Noel Coade; Dough Guy, Jim Walls; Asst. Property Master, Des. O'Keeffe. Canvasmen: Harry Band. Trevor Berry, Jimmy Campbell. Jnr., Louis Di Felice, Matt Sherlock. Past Chief Barkers: Paddy McNally. Pat Brady, Maurice Baum. Jim Lewis. Louis Elliman, Rick Bourke. Northern Area Main Guys: Jim McCaherty, Charlie O'Dowda. Basil Latworth. Fund Raising Committee. Main Guy: Rick Bourke. Heart Committee. Main Guy: Paddy McNally. House and Social Committee, Main Guy: Des O'Keeffe.

Wigan and Warrington S.O levy changes

WIGAN and Warrington borough councils decided this week to alter the existing system for Sunday opening levies.

At Wigan. following representations by managers and the CEA, the levy is to be reduced from 5 per cent. to 3¼ per cent. as from January.

At Warrington, a levy of 3¼ per cent., based on nett takings after deduction of entertainments tax, has been scrapped.

Instead, an annual payment of £300 will be made by the town's three cinemas—ABC, Odeon and Empire. This system comes into force in January.

The £300 will be paid in the ratio of five, four and three by the ABC, Odeon and Empire respectively.

Commenting on Warrington's decision a Corporation spokesman said: " As we based the levy on nett takings after the deduction of entertainments tax, the reduction in the tax has meant that cinemas have actually been paying an increased levy and it was decided to review the position."

Stourbridge gets help against hooligans

STOURBRIDGE cinema managers' campaign to stamp out unruly behaviour in their cinemas, particularly at week-ends, may soon be backed by the law.

The borough council has revealed that the Home Office has had a change of mind about a by-law to control behaviour in Stourbridge cinemas following the submission of evidence from the cinemas.

The council's first application to the Home Office made earlier this year was turned down for lack of evidence.

A. Irvine, manager of the Danillo, Stourbridge, said: " I supplied information to support the council's latest application. It referred chiefly to unruly behaviour at week-ends, particularly by people from outside the town.

" We get groups of children acting like rabble. They insist on shouting and whistling at the film. It can spoil other people's enjoyment altogether. If it gets bad we eject them and in some cases we have called the police in. They have co-operated extremely well, but we have no power to prosecute under the law at present.

" With the new by-law we can call the police in immediately and take the offenders to court."

If all goes well the new by-law will be in operation in about three months' time. It will be an offence for any person attending a cinema or other place of entertainment to use threatening, abusive or insulting language or to cause any disturbance. Maximum fine would be £5.

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LETTER TO THE EDITOR

Pioneer of the talkies

THE NAME of the late Vivian Van Damm is imperishably associated with the Windmill Theatre but, oddly enough, that isn't his first claim to fame. Back in '26 he was general manager of de Forest Phonofilms, the first British talkie company. I was his demonstration engineer in the Denmark Street private theatre.

I must record his proudest achievement. By Royal command, a projector and sound equipment were taken to Balmoral to show talkies for the first time to King George V and Queen Mary. Through the medium of Van Damm, they saw—and heard—the new invention long before most of their subjects.

We had an enormous battle to convince exhibitors that talking pictures were worth while and Vivian's public relations ability was tested to the full.

I may add that he didn't always agree with the directors and some stormy exchanges—which I wasn't supposed to hear—took place. But he usually won the battle and, with little money, we pressed on to success.

Some of our early visitors are worth remembering. One night I showed talkies to George Bernard Shaw and George Robey, a somewhat unlikely pair to meet at the same time. Another time we had that great doctor, the late Lord Horder, along to see a film we had made of bone-setting operations by an *unqualified* practitioner.

Horder's comments were confidential, but I can say that what he told Van Damm that night would—to use Horder's own expression—have got him unfrocked.

Vivian took them all in his stride, king or beggar made no difference to him.

Before he joined de Forest's Van Damm was manager of the old Tivoli. in the Strand. Old hands will remember that the quality of projection there was unsurpassed. The reason? Van Damm spent a lot more time in the auditorium than in his office and he expected to see the operator's face at the porthole. If it wasn't there the man got one warning. After that—out. The picture on the screen was good!

A phase of entertainment history has passed with Vivian Van Damm.—**BASIL CLARKE.**

Unit Five Seven

A NEW film association to " promote the study, practice and knowledge of the art of cinematography " has been formed with headquarters in Manchester. It will be known as Unit Five Seven.

Members of the association council are: Peter Walker, Matthew Faulds, Michael Grigsby, Ian Thompson, Peter Plummer, Maurice Askew and Claude Whatham. The income and property of the association will be applied solely towards the promotion of its objects.

CEA Executive Committee Meeting—December 20

A.—The committee has adopted the proceedings of the finance and management committee held previously the same morning at which, among other matters, it was agreed to renew the Association's contribution to the London Chamber of Commerce.

B.—The committee has received the report of the joint committee of the CEA and KRS dated November 30, from which the following matters arise:—

Paragraph 1.—The secretaries to the joint committee have had a meeting with the industry's liaison officer with the RAFCC as a result of which the latter is to go into the matter further with the RAFCC. A further letter from the Corporation is expected in due course.

Paragraph 3.—In regard to the availability of 70mm. films, it has been agreed that the CEA should take up this matter direct with those renters handling these films with a view to ascertaining their policy in relation to distribution of such films.

Paragraph 4.—Your committee has expressed considerable concern regarding this individual case where it feels that the KRS, bearing in mind the special local circumstances, are being unduly inconsiderate. The committee has instructed the CEA representatives on the joint committee to once again raise the matter with the KRS and it is hoped also to have the exhibitor concerned present when the matter is discussed.

C.—Since the last meeting of the general council the executive committee has given further consideration to the matter of the legal proceedings commenced by James Woolf and, having completed its inquiries on the position, has agreed to the withdrawal of the letter of May 4, 1960, to Jack Warner.

The situation now is that the resolution of the CEA general council of January 13, 1960, will not be extended to James Woolf, nor will any other similar resolution be passed in respect of James Woolf consequent on the Woolf-Angel deal.

The executive committee nevertheless emphasises that the original resolution of January 13, 1960, whereby CEA members were recommended not to book any film or films in which John Woolf or Daniel Angel or their respective companies were concerned remains in full force and effect.

D.—The committee has noted correspondence which has been exchanged with the Registrar of Restrictive Trading Agreements regarding the question of registration of the CEA constitution and other matters. The committee has agreed that the matter be referred to the Association's solicitors with a view to taking counsel's advice as to the position.

E.—As will be known, Lord Rank recently resigned from his appointment as chairman of the Children's Film Foundation, which position he has held since the Foundation came into being. Under the constitution of the CFF the agreement of the five Associations is required to the appointment of the new chairman and your committee has confirmed the discussions which have taken place between the five presidents under which unanimous agreement has been reached on the appointment of John Davis to fill the vacancy.

F.—Earlier in the year the CEA made representations to the Board of Trade regarding the levy at which time it was suggested that in calculating whether or not the exemption limit had been passed there should not be taken into account receipts from children's matinees or charitable performances. These recommendations were subsequently accepted and included in the new regulations. The Board of Trade has now inquired whether the CEA would be agreeable to takings at educational performances being treated in a similar fashion and your committee is notifying the Board of Trade that such a step would be acceptable.

G.—The committee has given consideration to an invitation for a CEA representative to attend a European conference on cinema and television, in Brussels in February next. Such conference is primarily intended for member countries of the European Common Market, but outside countries are invited to send observers. The committee is not proposing to accept this invitation and will rely on receiving reports of what takes place at the conference which it anticipates receiving through the CEA representatives who will attend the next meeting of the International Exhibitor Association (UIEC).

H.—Attached hereto is list of dates for future meetings which has been agreed.

REPORT OF THE JOINT COMMITTEE OF THE CEA AND KRS

1.—Discussion was resumed in regard to complaints made by the local exhibitor concerning the admission of members of the public to the RAFCC cinema at Feltwell. Reference was made to a letter received from the RAFCC the contents of which were not regarded by the CEA representatives as satisfactory from the point of view of it being ensured that all possible precautions were being taken. After discussion, during the course of which it was also agreed on the part of the KRS that the letter did not fully meet the points raised by the CEA, it was left to the secretaries to have a meeting with the industry's liaison officer with the RAFCC to explore the position further.

2.—The CEA made reference to the case of a 2-day cinema which had recently obtained Sunday opening and following the end of the summer season the exhibitor concerned had found that 3-day Sunday bookings were unsatisfactory and sought permission from the KRS to operate on Tuesday as a cinema club. This had been refused by the KRS on the grounds that playing time could not be reduced to allow the operation of a film society. Following discussion the KRS agreed to give this case further consideration and the CEA was subsequently informed that the exhibtor's proposals had been accepted.

3.—The CEA referred to a letter which had been received from one of its members in which it was stated that whilst the exhibitor was minded to install 70 mm. equipment in his cinema, inquiries from renters showed that there was little likelihood of his being able to obtain any up-to-date product. Inquiries were subsequently made of the KRS as to whether it was the policy of the renters to bring into existence a new barring structure in relation to 70 mm. films, as also as to whether there was any policy regarding restriction on the number of prints of 70 mm. subjects that would be made available. In reply it was stated for the KRS that the terms, etc., on which 70 mm. films were made available by renters was entirely a matter of individual trading and consequently it was not a matter that the KRS as such could discuss. It would, however, be open to the CEA if it so desired to take up the question with any individual renter who might be handling 70 mm. films. In the course of discussion, however, reference was made to the high cost of 70 mm. prints.

4.—Reference was made to the case of a small cinema in Scotland—a solo situation—where the exhibitor had been asked to let his hall one night a week for the playing of Bingo. As the exhibitor understood that in the event of his refusal the game would in any event be played elsewhere in the town he was proceeding with the letting and in doing so additionally had in mind the fact that the cinema was in poor financial condition and a weekly letting might make the difference between closing and remaining open. The KRS, however, had objected to the letting, having regard to the earlier agreement made with the CEA, and were refusing to accept any reduction of playing time. The CEA representatives urged strongly that an exception might be made in the present case to the general rule and after a long debate the KRS agreed to refer the matter back to its Council.

5.—*Barring Case No.* 240.—Bar by Clifton, Perry Bar on Mayfair, Perry Common. It was unanimously agreed to recommend to the KRS: "That no case had been made out for the removal of the bar by the Clifton, Perry Bar on the Mayfair, Perry Common."

DIARY OF MEETINGS FOR 1961

January 11	General Council
February 8	Executive
February 22	Finance and Management
March 7	Annual General Meeting
March 8	General Council
April 12	Executive
April 26	Finance and Management
May 9 (Tuesday)	General Council—Torquay
June 14	Executive
June 28	Finance and Management
July 12	General Council
August 30	Finance and Management
September 13	General Council
October 11	Executive
November 1	Finance and Management
November 15	General Council
December 13	Executive

Wigan by-law deals with bad behaviour

A NEW by-law, covering places of entertainment, has been approved by Wigan Corporation and is now awaiting the confirmation of the Secretary of State.

The by-law, to help deal with unruly behaviour in places of entertainment—particularly cinemas—reads: "No person shall in any place of entertainment to which the public are admitted with or without payment of money, while the public are on the premises, use any threatening, abusive or insulting language, gesture or conduct with intent to put any person in fear or so as to occasion a breach of the peace or whereby a breach of the peace is likely to be occasioned. Any person offending against this by-law shall be liable on summary conviction, to a fine not exceeding five pounds."

In advising the Watch Committee to adopt the by-law, the Town Clerk (Mr. Alan Royle) said it would cover all places of entertainment and make it possible to proceed summarily against offenders.

There have recently been several cases of unruly conduct at local cinemas.

Compensating for cinema closures

THE Rex cinema at Alvaston, Derby, is to introduce a new three-programme-a-week system, to take the place of the number of closing cinemas in the area.

Three different film programmes — one starting on Sundays, another on Tuesdays, and a third on Thursdays—will be introduced at the cinema in the New Year.

DE LANE LEA
SYNC SOUND ON LOCATION
WITH PERFECTONE 1/4"
HIRE TERMS—GERrard 8105

World Markets

MGM signs 2,600,000 dollar deal with Australian tv

NEW YORK.—MGM has signed a contract with Australian television stations for the use of pictures from the company's pre-1949 library of features for a sum of 2,600,000 dollars over a five-year period.

This action is the result of exploration by the MGM marketing departments in areas that have not as yet been sold and where these features have not been seen on television. Neither the number nor the film titles have been revealed.

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JACK KIRSCH, recently elected head of National Allied, the association of independent exhibitors, has announced his resignation because of ill-health.

Mr. Kirsch had agreed to head the exhibitor organisation at the recent convention in November against the advice of his doctor. He had been president back in 1946 and 1947.

The Allied board of directors is expected to meet early in January to select a successor.

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THE Federal Communications Commission in Washington denied a plea by contesting exhibitors that a final series of oral arguments be granted relating to the Hartford Phonevision application to conduct a pay-tv experiment in the Hartford, Connecticut area. It was indicated that the FCC considered this merely a delaying tactic.

However, the governmental agency did grant, on its own motion, privilege to all participating counsel to file briefs in answer to opposition claims. This, it was claimed, was more preferable than time-consuming oral arguments and hearings. Some observers now think that a decision will be forthcoming in the not too distant future.

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THE MARKET analyst firm of Sindlinger and Co., reported that for the second month in succession, more people attended theatres than during the same month a year ago. Attendance, it was claimed, for the month of November, was up 6.7 per cent. over November of 1959 and this continued the uptrend which started in October, which showed an increase of three per cent.

It was estimated that the national theatre gross may reach the all-time high of 1,500,000,000 dollars and possibly even exceed this with the strong line-up of holiday product in the offing.

DE LANE LEA
WORLD FAMOUS FOR
DUBBING & POST-SYNC
GERrard 8105

WALT DISNEY PRODUCTIONS expects to report a net loss of about 1,350,000 dollars for the fiscal year ended October 1, 1960, according to Roy Disney, president. The loss resulted from writing down the value of the company's film library against its income account by nearly five million dollars. The write-offs cover all product in process or now in release with completed films having already been fully amortised.

He reported that before the writedowns, the company would have shown a profit of 1,100,000 dollars for the year. A request for a tax refund of approximately 1,600,000 dollars is being filed.

The write-down decision, he claimed, was influenced by a general softening in the theatrical motion picture market in most countries and by a considerable leaning on the part of the public towards pictures involving violence, sex and other such subjects. He noted that the company's line-up last year was a good one, but it was disappointing at the box-office. For example "Pollyanna" returned a fair profit but not nearly what was expected.

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THE NET earnings for the first nine months of 1960 of United Artists Corporation, after provision for taxes of 1,893,000 dollars were 2,987,000 dollars compared with 2,885,000 dollars for the comparable period of the previous year according to Robert S. Benjamin, chairman of the board.

It was concurrently reported that the board of directors declared a regular quarterly dividend of forty cents per common share.

UA's gross world-wide income for the first nine months of 1960 totalled 80,595,000 dollars against 72,061,000 dollars for the same period in 1959.—**Mel Konecoff.**

One in five has seen 'South Pacific'

SYDNEY.—Two million people have seen Twentieth Century-Fox's Todd-AO musical "South Pacific" in Australia since the film commenced its first season at the Sydney Mayfair on Boxing Day, 1958. The attendance is without parallel in the Australian motion picture industry and represents one-fifth of the total population of the Commonwealth.

The film is now showing in all the mainland capitals, and Hoyts Theatres managing director, Ernest Turnbull, says there is no indication when the present seasons will end.

"While the film's popularity remains at the present level we will continue to run regardless of any other considerations," he said.

At the end of November "South Pacific" had completed 101 weeks at the Sydney Mayfair, 95 weeks at the Melbourne Esquire, 54 weeks at the Adelaide Plaza, and 25 weeks at the Brisbane St. James. Perth Plaza season began on November 10 and is expected to duplicate its Eastern States counterparts.

Figures place "South Pacific" well ahead of the attendance total of United Artists' "Around The World In 80 Days," which ran for two years two months at the Sydney Paris in the longest-ever run in an Australian theatre.

To celebrate the two million mark, Hoyts Theatres Ltd. has awarded a two-week trip to Tahiti, with return travel by air and £100 spending money.

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AS A CONTRIBUTION to the raising of creative standards for film and television production, the University of New England, at Armidale, New South Wales, will conduct a residential school for directors, writers and technicians from January 7-13, 1961.

School will be staffed by leading film and tv directors and producers, and technical experts from the fields of photographic laboratory work and sound recording.

It is hoped that the course will provide a rallying point for persons anxious to play a useful part in the development of film and television as a creative element in the life of Australia.

Lecturers will include Stanley Hawes, producer-in-chief for the Commonwealth Film Unit, Maslyn Williams, of the Commonwealth Film Unit, Professor J. Sommerville, of the University's physics department, Carl Wilhelm, of the Australian Broadcasting Commission, and D. D. Kennedy, Geoffrey Collings, Shan Benson, Charles Bull, C. C. Linz and Colin Dean.

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THE EXTENSION of television to Queensland, South Australia, Western Australia and Tasmania has adversely affected attendances in those States, C. Minter, chairman of Hoyts Theatres, Ltd., stated in the company's annual report tabled at the 34th ordinary general meeting held at the Regent Theatre, Melbourne, on November 25.

Minter said the only centres in which the company trades and in which television reception is not yet available are certain provincial towns, most of which will be covered by the stations to be licensed in rural areas.

Profit on trading by Hoyts Theatres Ltd. and subsidiaries in the year ended June 30, 1960, amounted to £347,047, after providing £21,080 for taxation and after providing for contingencies. This compared with £370,712 for the previous year.—**Bill Beecham.**

SINGAPORE TV—IN FOUR LANGUAGES

Singapore is to have television in four languages, starting on two channels for four hours a day. The Government will spend 1,300,000 dollars next year on equipment and the setting up of studios, to be sited at Radio Singapore.

In the Legislative Assembly, the Minister of Culture said the scheme would start on a small scale of one to two hours a day for each language programme. The programmes would be educational, possibly for schools, news and newsreels on foreign affairs, local news, sport and cultural performances.

The Minister added that money spent on the scheme would be as useful as public funds spent on libraries, museums, art galleries and radio.—**Lim Keng Hor.**

Admissions slide levels off

BONN.—The downward trend in cinema admissions showed more signs of levelling off in the first half of 1960 than in the corresponding period of 1959. During the first six months of 1960 a total of 217 domestic and imported pictures were premiered in West Germany and West Berlin. Thirty-five imported and five domestic pictures received the tax-saving "valuable" label from the German Rating Board.

These figures were given by Dr. Georg Hossfelder, secretary of SPIO, at a recent meeting of the organisation. At the same time, Theo Osterwind was elected SPIO president for 1961. Herr Osterwind—head of UFA-Filmhansa—is one of the most respected personalities in the German industry.

SPIO's tax committee stated that there is some reason for optimism. The tax problem may be eased in the near future despite heavy opposition from many quarters.

Laender (federal states) governments in Germany are expected to grant minor tax concessions next year.

Negotiations

The television committee reported that recent negotiations between the two sides, industry delegates and representatives of the German tv stations, had "absolutely negative results."

Television station representatives, according to the report, said that there are no points about which the two media could talk.

The committee doubted that the German industry could successfully operate an organisation like Britain's FIDO. There is a similar set-up in existence in Germany but it has not been active in securing television rights for important films planned to be turned over to tv.

The committee report states that a number of private feature film libraries have been built up over the past months. These libraries will no doubt go to German tv stations once the planned commercial network is put into operation, sometime next year.

More caution

The SPIO television committee asked all members of the German industry to employ a more reserved and cautious policy towards tv. All-out co-operation could produce new and difficult situations for the industry.

The copyright committee of SPIO reported a general trend which would place legal rights of authors and artists above rights (in the copyright field) by business organisations—for example, film producers and distributors.

The committee report stated that this trend does not take into account the large risks a film producer or distributor has to take. All attempts to establish a copyright clause for film producers have failed, up to now.

German copyright experts of the film industry have on several recent occasions tried to establish a motion picture as a whole as a copyrighted work.

The film equipment committee report regretted the fact that very few anamorphic process pictures are produced in Germany. The situation exists despite the fact that the majority of West Germany's theatres are equipped for anamorphic projection.

Production of an anamorphic picture in Germany, according to recent price levels, is no costlier than the production of a so-called wide-screen picture. The committee urged German producers to use the ready-made market for anamorphic pictures.

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FSK, the voluntary control board of the German industry, reported that the number of feature films submitted to the board in 1960 was at the 1959 level while the number of short films decreased sharply.

At the same time, there was a sharp increase in the number of advertising films submitted to the board, indicating that major changes in the field of specialised productions are taking place.

The number of pictures rated "Youth" (in contrast to the "Adult" label) increased slightly during the year of 1960.

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ONE OF THE West German delegates to the recent ECM film talks in Brussels told a Bonn reporter that different entertainments tax systems in the six ECM countries are the most important roadblocks on the way towards a Common film Market. Elimination of excessive tax rates in some ECM countries and a more even distribution of general taxes are seen in Bonn as two of the first steps towards a Common Film Market.—**Gustav Genschow.**

Carbon supplies are critical in India

BOMBAY.—Because of the serious position that has developed in regard to the supply of carbons for theatres, the Indian Government will supervise their distribution through the film chambers of commerce in principal cities.

The carbons will be distributed under a permit system taking into consideration the consumption of carbons during the last six months.

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THE Orissa State Government will build its own studio to help foster the development of an Oriya film industry. At present there are no studios in the state and the few Oriya films that are made are shot in Calcutta.

The new studio will be available to independent film producers on a hire basis.

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THE Indian Film Finance Corporation, it is understood, is planning to spend a large portion of its funds in encouraging the production of experimental films.—**N. V. Eswar.**

Rowdies and product cause problems

DUBLIN.—Occasional outbreaks of hooliganism continue to be a problem in some Dublin cinemas, despite staff vigilance. Recently, Patrick Monaghan, manager of the Tivoli, told the Dublin Children's Court that 100 new seats in the cinema had been damaged in the last three months.

He was giving evidence when a 16-year-old boy pleaded guilty to damaging a seat—the boy was fined 10 shillings and ordered to pay compensation.

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ANOTHER serious problem is the shortage of product. Several re-issues have been current in Dublin first-run houses recently, and only in a couple of outstanding cases have they done what could be called satisfactory business.

Exhibitors feel that the problem is being accentuated by the number of pictures which have been rejected by the censor over the past year or two. They may now make a fresh approach to the Department of Justice to seek a grading of films with A and U certificates.

Occasional "restricted" certificates have been granted, but both renters and distributors want a general revision of the certificates. Recently the National Film Institute Reviewing Panel, a body whose ratings are circulated fairly widely through the Catholic Press, added a new category to its ratings—"Adults and Adolescents." Formerly the ratings were "Adults" and "General Audiences."

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THE annual report of Stephen's Green Cinemas, Dublin, shows a satisfactory year: net profit was £16,372, against £14,233 in the year ended October, 1959. The dividend is maintained at 15 per cent. on the Ordinary Stock and 8 per cent. on the Part Preference Stock.—**Maxwell Sweeney.**

Major changes loom in the city's trade

BELFAST.—The Royal, Belfast is to close in April and will be replaced by an office block. George Lodge, managing director of Warden, Limited, recently received planning permission from the Belfast Corporation for the change.

With the Opera House and the Royal Hippodrome now in the hands of Rank, and the disappearance of the Royal only a matter of months away, major changes are pending in the city's cinema trade.

It is rumoured that the Opera House and Royal Hippodrome will be pulled down to make room for a new super cinema and that the Gaumont and Regent will be sold for their site values.

The sale of the Royal ends 30 years in the cinema business for George Lodge. He goes off on an American trip in mid-January and is expected to return with new business ideas that will keep him engaged in Northern Ireland.

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BANGOR Council has granted the Tonic a Sunday entertainment licence despite a petition, consisting of nearly 2,000 signatures, by the local council of churches.

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THE Minister of Finance, Terence O'Neill, was due to be asked at Stormont whether he has had consultations with CEMA or any other body about the possibility of the Empire being developed as an Ulster National Theatre. The question has been tabled by T. W. Boyd (Labour, Pottinger).—**S. Gordon Duffield.**

70MM. ROAD SHOWS ?
(With 6-channel stereophonic sound)
and
35MM. RELEASE PRINTS
The best answer...
TECHNIRAMA
A PRODUCT OF TECHNICOLOR

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
*Feet of Clay ... (United Artists)—British	54 min. (A)	Vincent Ball ... Wendy Williams Brian Smith	Murder mystery melodrama concerning young solicitor who breaks dope racket run by probation officers. Cast and director eager, but script unrewarding and presentation modest	So-so quota "second (C)
*†King William the Conqueror (Columbia)—British	33 min. (U)	Narrated by Richard Dimbleby	Eastman Color historical cameo documentary sketchily covering the 1066 "hero's" life. Treatment fourth-form and commentary both pompous and naive	Very moderate British fill-in (C)
*Malpas Mystery, The ... (Anglo Amalgamated)—British	60 min. (U)	Maureen Swanson... Allan Cuthbertson Geoffrey Keen	Mystery melodrama, based on an Edgar Wallace novel, describing a ruthless crook's undoing. Tale intriguing, players convincing, direction resourceful, climax tense and staging impressive	Good quota "second (C)
Ski Troop Attack ... (British Lion)—U.S	63 min. (U)	Frank Wolff ... Michael Forest Sheila Carol	Semi-documentary World War II melodrama dealing with the activities of a U.S ski patrol in Germany. Yarn cliche-ridden, acting uneven and heroics phoney	Ticklish booking (C)
*†Taste Of Money, A ... (United Artists)—British	71 min. (U)	Jean Cadell ... Dick Emery Pete Murray	Technicolor romantic crime melodrama about elderly spinster who fluffs a "perfect" safe robbery. Story skilfully carpentered, cast competent, sentiment touching, suspense strong and staging effective	Good British "programmer" (C)
*Ticket to Paradise ... (Eros)—British	61 min. (U)	Emrys Jones ... Patricia Dainton Denis Shaw	Comedy drama, unfolded on the Italian Riviera, concerning romance between working girl and boy. Tale disarmingly ingenuous, team adequate, and backgrounds colourful	Acceptable quota "seccond" (C)

(C) SUITABLE FOR CHILDREN. (CO) EXCELLENT FOR CHILDREN. (NC) NOT FOR CHILDREN.
*BRITISH QUOTA PICTURE †IN COLOUR

A Taste of Money

United Artists. British. (U) Photographed in Technicolor. Featuring Jean Cadell, Dick Emery and Pete Murray. Produced by Edward J. Danziger and Harry Lee Danziger. Directed by Max Varnel. Story by Mark Grantham. Director of Photography, Jimmy Wilson. Musical Director, Tony Crombie. 6,390 feet approx. Release January 9, 1961

ROMANTIC crime melodrama, pivoting on a garish Soho night club. It concerns an elderly spinster who perpetrates the "perfect" safe robbery for not entirely selfish reasons, slips up, but is saved by Providence from the consequences. The warm and suspenseful tale is skilfully characterised, salient situations are suitably stressed and the ending is at once poignant and showmanlike. What's more, the backgrounds, cunningly contrasted, fully benefit from glossy Technicolor, and the dialogue is smooth. Good British "programmer."

Story.—Miss Brill, a prim head-cashier, due for retirement, decides to rob her firm's bulging safe, make her old age comfortable and support an American friend's orphanage. Following a few drinks at a shady Soho night club, Miss Brill interests Morrissey, a master crook, and Joe, his associate, in her proposition. Miss Brill then staggers out, but Ruth and Dave, a young couple whose marriage is opposed by Police Inspector White, Ruth's father, because Dave's future lacks security, conduct her safely home. After the theft, White is put on the case and Morrissey and Joe are soon arrested, but Miss Brill has a fatal heart attack on a U.S-bound liner before she can be apprehended. Finally, Dave joins the police force and White accepts him as a son-in-law.

Production.—The picture has some loose ends, but they are neatly tied as its theatrically effective climax approaches. Jean Cadell subtly combines gentle pathos and firm resolution as Miss Brill; Dick Emery convinces as the tough Morrissey; Ralph Michael impresses as Inspector White; and Pete Murray and Christina Gregg make the most of the conventional love angle as Dave and Ruth. The actual robbery creates strong tension, the spinster's loneliness is movingly depicted, and the intermittent night club sequences, complete with tarts and jive, prevent the sentimental asides from cloying. In all, a woman's film and thriller.

Points of Appeal.—Well-balanced story, clever performance by Jean Cadell, human slant, excitement, quota ticket, Technicolor and U certificate.

The Malpas Mystery

Anglo Amalgamated. British. (U) Featuring Maureen Swanson, Allan Cuthbertson and Geoffrey Keen. Produced by Julian Wintle and Leslie Parkyn. Directed by Sidney Hayers. Screenplay by Paul Tabori and Gordon Wellesley. Director of Photography, Michael Reed. Musical Director, Muir Mathieson. 5,356 feet. Release not fixed

INTRIGUING mystery melodrama, based on Edgar Wallace's novel, "Face In The Night." It's about a smooth, homicidal rascal who, while planning to grab big money through matrimony, unwittingly brings together a wealthy man and his long-lost daughter. The plot is a tangled skein, but the cast and director quickly unravel it in circumstances that furnish lively all round entertainment. Definitely compact and eminently saleable screen "paper-back." Good quota "second."

Story.—After serving a short stretch for a crime she didn't commit, Audrey Bedford, an attractive girl, joins her step-sister, Dora. Dora lives with Lacy Marshall, a slick customer, and he learns that Torrington, a rich ex-convict whom he had once framed, is searching for his only daughter. Discovering that Audrey is Torrington's offspring, Lacy gets Dora to pose as Audrey, but Torrington rumbles her. Dick Shannon, a handsome Scotland Yard man, keeps a friendly eye on Audrey and is wary of a Mr. Malpas, Dora's mysterious recluse neighbour. Malpas, actually Lacy, attempts Torrington's life and tries to force Audrey to marry him, but finally comes a fatal purler. Torrington and Audrey are reunited before Dick takes Audrey into permanent custody.

Production.—The picture, like most thrillers penned by Edgar Wallace, grips because a hectic pace conceals its incredibilities. Maureen Swanson contributes a spirited performance as Audrey, Allan Cuthbertson makes the best of an extravagant chore as Malpas alias Lacy, Geoffrey Keen impresses as Torrington, Ronald Howard registers as "flatfoot" Dick, and Sandra Dorne is a liberal eyeful as the pneumatic upholstered, two-timing Dora. It has ample light relief, although the essential air of mystery is maintained, the climax carries a kick and its backgrounds are both realistic and lush.

Points of Appeal.—Holding tale, popular players, resourceful direction, good staging, box-office signature tune and U certificate.

Ticket to Paradise

Eros. British. (U) Featuring Emrys Jones, Patricia Dainton and Denis Shaw. Produced by Charles Leeds and Francis Searle. Directed by Francis Searle. Screenplay by Brock Williams. Director of Photography, Ken Hodges. Musical Director, William Davis. 5,530 feet approx. Release January 23, 1961

COMEDY DRAMA, unfolded on the Italian Riviera. It tells of a clerk and a working girl who meet while holidaymaking and, following a little innocent deception, find genuine romance. The principal players make the best of the simple plot, its backgrounds have a touch of local colour, and the musical accompaniment is apt.

continued on page 22

RENTERS' NEWS

20th-FOX 1961 LINE-UP WILL SUIT ALL TASTES

PLENTY of top-quality product for 1961—that's the news from Jimmy Pattinson, who says that 20th Century-Fox has something for everyone.

For January 2 release: "North to Alaska," comedy drama of the Nome gold-fields, starring John Wayne, Stewart Granger, Ernie Kovacs, Fabian and Capucine. This is claimed to be a great exploitation picture capable of big grosses if the exhibitor gets behind it with real live showmanship.

January 30: "Circle of Deception," British espionage drama, starring Bradford Dillman, Suzy Parker and Harry Andrews. An edge-of-the-seat thriller.

Package programme

February 6: Package action programme comprising "Desire In The Dust," drama of an ex-convict's revenge, starring Raymond Burr, Martha Hyer, Joan Bennett, Ken Scott and Brett Halsey, with "Murder Incorporated," exposé of the assassins-for-hire syndicate which flourished in the thirties, starring Stuart Whitman, May Britt, Henry Morgan and Peter Falk.

Early release: "Sanctuary," story of love, hate and retribution from the pen of best-selling novelist William Faulkner, starring Lee Remick, Yves Montand, Bradford Dillman and Odetta. "The Marriage-Go-Round," comedy of a blonde's attempts to borrow a husband, starring Susan Hayward, James Mason and Julie Newmar.

Other major productions scheduled for release during the early months of 1961 include "Flaming Star," Western drama, starring Elvis Presley, Barbara Eden, Steve Forrest and Dolores Del Rio; "The Wizard Of Baghdad," an Arabian Nights satire, starring Dick Shawn, Diane Baker and Barry Coe; "Esther And The King," the drama of one of the Bible's greatest romances, starring Joan Collins, Richard Egan and Denis O'Dea; "The Mark," British drama of today's greatest social problem, starring Maria Schell, Stuart Whitman and Rod Steiger as Doc Mc'Illy, with a top British supporting cast.

"All Hands On Deck," naval comedy, starring Pat Boone, Barbara Eden, Buddy Hackett and Dennis O'Keefe; and "The Fiercest Heart," drama of the great Boer trek into the African interior, starring Stuart Whitman, Juliet Prowse, Ken Scott, Raymond Massey, Geraldine Fitzgerald and introducing Rafer Johnson.

Completed

Also completed and set for 1961 release by 20th Century-Fox are Darryl F. Zanuck's "The Big Gamble," comedy-drama, starring Stephen Boyd, Juliette Greco and David Wayne; "The Canadians," British drama of the Royal Mounted Police, starring Robert Ryan and Teresa Stratus; "None But The Brave," drama, starring Richard Basehart, Stu Erwin and Danny Bonaduce; "Double Trouble," comedy, starring Tommy Noonan, Pete Marshall and Barbara Eden.

"It Happened In Athens," romantic drama with an Olympic Games background, starring Jayne Mansfield, Trax Colton and Nico Minardos; "Little Shepherd Of Kingdom Come," drama, starring Jimmie Rodgers, Chill Wills and Luana Patten; "The Long Rope," drama, starring Hugh Marlowe, Lisa Montell and Alan Hale, Jr.; "Misty," outdoors drama, starring David Ladd, Arthur O'Connell.

"Tess Of The Storm Country," drama, starring Diane Baker, Lee Philips, Wallace Ford and Jack Ging; "Secret Of The Purple Reef," sea drama, starring Jeff Richards, Margia Dean and Peter Falk; "September Storm," underwater treasure hunt drama, starring Mark Stevens, Joanne Dru and Robert Strauss; "The Right Approach," musical-comedy, starring Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby and Ken Scott, and "The Queen's Guards," British drama of the Royal Brigade of Guards in peace and war, starring Raymond Massey, Daniel Massey, Robert Stephens, Ursula Jeans and Elizabeth Shepherd.

35mm versions

Twentieth Century-Fox is also releasing the 35-mm. versions of Rodgers and Hammerstein's "South Pacific," starring Rossano Brazzi, Mitzi Gaynor, John Kerr and France Nuyen; Cole Porter's "Can-Can," starring Frank Sinatra, Shirley MacLaine, Maurice Chevalier and Louis Jourdan; and Rodgers and Hammerstein's "Oklahoma!" starring Gordon MacRae, Shirley Jones, Rod Steiger and Gloria Grahame.

Well into production at Fox's Beverley Hills Studios are "Madison Avenue," drama of public relations, starring Dana Andrews, Eleanor Parker and Jeanne Crain; "Lonely Man," drama, starring Elvis Presley, Hope Lange, Millie Perkins, John Ireland and Tuesday Weld; "Snow White And The Three Stooges," comedy, starring Carol Heiss, The Three Stooges with Patricia Medina; and, starring Jeff Chandler, Eleanor Parker, Mel Ferrer, Carol Lynley, Brett Halsey and Tuesday Weld, "Return to Peyton Place."

In production

In production at Elstree is Dimitri de Grunwald's "Mr. Topaze," starring Peter Sellers, Nadia Gray, Herbert Lom, Leo McKern, Billie Whitelaw and Michael Gough.

On location in Germany is "The Big Show," circus drama, starring Esther Williams, Cliff Robertson, David Nelson and Margia Dean; in Greece, "Lion Of Sparta," action-packed drama of one of history's greatest battles, starring Richard Egan, Diane Baker, David Farrar, Barry Coe and Julie Newmar; in Rome, "Francis Of Assisi," life of the patron saint, starring Bradford Dillman, Dolores Hart and Stuart Whitman.

Scheduled for production soon are "Bachelor's Baby," with Pat Boone; "Mr. Hobbs Takes A Vacation," with James Stewart; "Battle At Bloody Beach," with Audie Murphy; "Celebration," with Kim Novac; "Champagne Complex," with Debbie Reynolds; Darryl F. Zanuck's "The Chapman Report," with Robert Evans; "The Visit," a British picture, starring Ingrid Bergman.

"Goodbye, Charlie," with Marilyn Monroe; "The Great St. Bernard," with Perry Como; "The Innocents," a British picture with Deborah Kerr; "Marines, Let's Go," with Ken Scott and France Nuyen; "Voyage To The Bottom Of The Sea," a science-fiction drama by Irwin ("Lost World") Allen, and "A Matter Of Who," starring Noel Coward, Julie Prowse and Ken Scott.

'La Dolce Vita' sets new London records

THE Italian film, Federico Fellini's "La Dolce Vita," set a new all-time high gross, with record business in its first week of London premiere presentation; it is playing concurrently at the Columbia Theatre, Shaftesbury Avenue, and at the Curzon Theatre, Mayfair.

"La Dolce Vita," which won the Golden Palm Award at Cannes and which will play a special season at the Columbia and Curzon cinemas, is to be released throughout the United Kingdom as well as the British Commonwealth, by Columbia. It stars Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Yvonne Furneaux, Alain Cuny, Annibale Ninchi, Magali Noel, Lex Barker, Jacques Sernas and Nadia Gray; it was produced by Giuseppe Amato from an original story and screenplay by Fellini, Tullio Pinelli, Ennio Flaiano and Brunello Rondi, and Federico Fellini directed.

Double honour for Bardot picture

HENRI CLOUZOT'S picture "La Verite," starring Brigitte Bardot, a world-wide release by Columbia has won double distinction by being selected as France's only entry in the American Academy Awards "Oscar" race for 1961, and by being chosen as the official French entry in the Mar del Plata Festival in Argentina.

"La Verite" (The Truth), which stars Miss Bardot as the confessed slayer of her lover, is Clouzot's indictment of justice and courtroom procedure by ambitious and self-seeking members of the legal profession.

Paramount deal with Edmond O'Brien

PARAMOUNT has concluded an agreement with Edmond O'Brien and his newly formed Tiger Productions for the actor to produce, direct and star in "Soft Touch," adaption of a short novel by John McDonald which appeared in *Cosmopolitan* magazine.

Under the terms of a contract O'Brien will produce the feature in collaboration with Stanley Frazen, partner in Tiger Productions.

Sam Waxman, who is O'Brien's chief editor on the star's "Johnny Midnight" television series, has been set as associate producer on the film. Ed Waters has checked in on the Paramount lot to write the screenplay from a treatment by O'Brien, and the production is due to begin towards the end of the year.

PROSPER WITH ANGLO!

Mirisch has 55 million dollar programme for UA

THE Mirisch Company will produce 15 films in 1961 and 1962, representing an investment of approximately 55,000,000 dollars. The production schedule, which includes only definite commitments, was announced by Harold J. Mirisch and Marvin Mirisch, president and vice-president, respectively, of the independent company, at a press conference in New York City. All the films will be released through United Artists.

Now in production for release in 1961 are three films: the screen version of the long-run Broadway musical smash, "West Side Story," starring Natalie Wood with Richard Beymer, Russ Tamblyn, Rita Moreno and George Chakiris, and produced by Robert Wise and co-directed by Wise and Jerome Robbins, with choreography by Robbins; the film version of Pulitzer Prize-winner James Gould Cozzens's "By Love Possessed," starring Lana Turner, Efrem Zimbalist Jr. and Jason Robards Jr., produced by Walter Mirisch and directed by John Sturges, from a screenplay by Charles Schnee; and "Town Without Pity," starring Kirk Douglas and produced and directed by Gottfried Reinhardt.

Best-seller

To go before the cameras in the next two years are "Hawaii," to be produced and directed by Fred Zinnemann from the best-seller by James Michener, with a screenplay by Daniel Taradash; "Toys in the Attic," from Lillian Hellman's award-winning Broadway drama, and starring Dean Martin; the 1960 Broadway musical hit, "Irma La Douce," to be produced and directed by Billy Wilder, with Shirley MacLaine and Charles Laughton starred; "The Children's Hour," to be produced and directed by William Wyler, with Audrey Hepburn and Shirley MacLaine starred; Billy Wilder's film version of Ferenc Molnar's "One, Two, Three"; "Two for the Seesaw," starring Shirley MacLaine, from William Gibson's Broadway hit; "Pioneer, Go Home!" starring Elivs Presley and a second major film to star Presley.

Also "A Rage to Live," from John O'Hara's best-seller; "Roman Candle," starring Shirley MacLaine; "The Haunting of Hill House," to be produced and directed by Robert Wise from Shirley Jackson's suspense-thriller; "The Great Escape," produced and directed by John Sturges; "Battle," life story of the combat photographer Robert Capa, produced and directed by Robert Wise; "The Bridges at Remagen" and "633 Squadron."

Successful

This huge line-up comes on top of one of the most successful years in the history of UA, in which the company registered its biggest profit for 41 years.

Other films in the UA list for 1961 include "The Magnificent Seven," in Panavision and colour, with a cast headed by Yul Brynner, Eli Wallach, Steve McQueen and Horst Buchholz, based on the Japanese classic "The Seven Samurai" and set in Mexico where a small village terrorised by bandits, hires seven professional gunmen to rid them of the plunderers; Otto Preminger's "Exodus," based on Leon Uris's novel of the emergence of the new state of Israel and starring Paul Newman, Eva Marie Saint, Ralph Richardson, Peter Lawford; Bob Hope and Lucille Ball in "The Facts of Life," a domestic situation with more than a dash of spice; Arthur Miller's first original story for the screen, "The Misfits," starring Clark Gable, Marilyn Monroe, Montgomery Clift, and Eli Wallach; Carroll Baker in a story of New York's "jungle" in "Something Wild" in which she shares honours with Ralph Meeker.

Sagan novel

Francois Sagan's novel, "Aimes-Vous Brahms," brought to the screen by Anatole Litvak as "Goodbye Again," starring Ingrid Bergman, Yves Montand and Tony Perkins; from British studios an international cast headed by Gary Cooper, Deborah Kerr, Hermione Gingold and Eric Portman in "The Naked Edge," a story of suspense and blackmail; "A Matter of Conviction," from the Burt Lancaster organisation, a yarn of New York's juvenile delinquents with Lancaster, Shelley Winters and Dina Merrill in the principal roles;

A new process, Fantascope, is introduced in the Edward Small £1,000,000 Technicolor production of "Jack the Giant Killer," which is said to combine the animate and inanimate with real people, in colour, plus depth dimension: "live" artists include Kerwin Mathews, Judi Meredith and Torin Thatcher. Rhonda Fleming and Lang Jeffries are the leads in the colour and wide-screen version of Cardinal Wiseman's novel, "Fabiola," renamed "Revolt of the Slaves," and filmed in Spain. In "The Hoodlum Priest," Don Murray portrays real-life character, the Rev. Charles Dimas Clark, the St. Louis priest who became a national figure in the States through his work in rehabilitating former convicts.

In colour

The colour production of "Paris Blues," starring Paul Newman, Joanne Woodward, Sidney Poitier and Louis Armstrong, relates the adventures of "les jazz hot" musicians in the French capital.

United Artists is also well ahead with productions to follow in 1962, such as Stanley Kramer's production of "Judgment At Nuremberg," set to begin within the next few weeks, starring Spencer Tracy, Laurence Olivier and Maximilian Schell; "Birdman of Alcatraz," already under way, with Burt Lancaster in the title role, supported by Karl Malden and Thelma Ritter. This is the story of Robert Stroud, two-time killer, who became a respected authority on bird science during his 45 years of solitary confinement in Alcatraz prison.

Robert Mitchum, Jack Webb, Martha Hyer and Robert Strauss have gone before the cameras for "The Last Time I Saw Archie"; Damon Runyon's "Madame La Gimp" is scheduled to start in April under the title of "Pocketful of Miracles," with Glen[n] Ford, Bette Davis and Hope Lange starring u[nder the] direction of Frank Capra; "The Way W[est]" also scheduled, with Burt Lancaster an[d] Stewart starring. The screen adaptation [of] A. B. Guthrie, Jr., novel will be in col[our] wide-screen; Arthur Hailey's novel, "T[he] Diagnosis," will reach the screen as "[The] Young Doctors," with Fredric March, [Dick] Clark and Ben Gazzara starring; [Jean] Negulesco will produce and direct "A[n]" Bed," with Maurice Chevalier in the[ir] "Town Without Pity," starring Kirk Dou[glas] well on the way to completion in Franc[e].

Rank FD experiment is a success

RANK FD reports that its experimen[t with] reissue programmes on a wide scale has [been] very successful. The most popular of the[se] programmes, according to the company, [is] "A Town Like Alice," starring Virginia McK[enna] and Peter Finch, and "The Glenn Miller S[tory]," with James Stewart and June Allyson.

Other programmes have been varied to suit particular areas, in addition to the selections made by RFD branch managers. Independent exhibitors have also, in some cases, chosen their own reissue films. In Scotland, the pairing of "Whisky Galore," the comedy set in the Western Isles, and "The Captain's Table," starring John Gregson, Peggy Cummins, Donald Sinden and Nadia Gray, did excellent business.

The experiment was first tried out in Manchester and, after its success there, was continued in the London suburbs, where 50 reissue films were offered.

Other popular reissue programmes have been "Man Without a Star," a western, starring Kirk Douglas, Jeanne Crain and Claire Trevor; "To Hell and Back," a war story, starring Audie Murphy; and two stories about the RAF in Burma, "The Wind Cannot Read" and "The Purple Plain."

Big business for 'Crowded Sky'

WARNER-PATHE'S "The Crowded Sky" is drawing large audiences on release in N[orth]-West London following successful pre-rel[ease] runs in a number of situations.

Starring Dana Andrews, Efrem Zimbalist J[r.], John Kerr, Rhonda Fleming, Anne Francis [and] Troy Donahue, "The Crowded Sky" is a d[rama] of the world's over-crowded airlanes. It [was] produced by Michael Garrison and directe[d by] Joseph Pevney.

Bookings boom for 'Spartacus'

"SPARTACUS" is continuing its succe[ss at] the Metropole, Victoria, with coach parties [now] booked as far ahead as June.

Manager Roy Money said the cinema [had] never known such business. Many parties [from] within a 120-mile radius of London were m[aking] block bookings, and the film appeared t[o be] taking the place of pantomimes for many f[amily] outings.

"Spartacus" stars Kirk Douglas, Laur[ence] Olivier, Jean Simmons, Charles Laughton, J[ean] Ustinov, John Gavin and Tony Curtis. Edw[ard] Lewis produced, Stanley Kubrick directed, [with] Kirk Douglas as executive producer.

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Scintillating comedy of a glamour girl's attempt to borrow a husband!

ESTHER AND THE KING

EASTMAN COLOUR

Starring **JOAN COLLINS · RICHARD EGAN · DENIS O'DEA**

All the drama and excitement of one of the greatest Biblical romances

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THE WIZARD OF BAGHDAD

COLOUR BY DE LUXE

Starring **DICK SHAWN · DIANE BAKER and BARRY COE**

Uproarious comedy which takes the mickey out of the Arabian Nights

THE MARK

BRITISH

Starring **MARIA SCHELL · STUART WHITMAN and ROD STEIGER**

Provocative drama of today's greatest social sex problem

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EASTMAN COLOUR

Starring **STEPHEN BOYD · JULIETTE GRECO · DAVID WAYNE**

Comedy-drama of a young couple's daring enterprise in Darkest Africa

THE CANADIANS

BRITISH · EASTMAN COLOUR

Starring **ROBERT RYAN · TERESA STRATUS · JOHN DEHNER and TORIN THATCHER**

Dramatic story of the Royal Canadian Mounted Police

THE FIERCEST HEART

Starring **STUART WHITMAN · JULIET PROWSE · KEN SCOTT · RAYMOND MASSEY · GERALDINE FITZGERALD**
and introducing RAFER JOHNSON

COLOUR BY DE LUXE

Drama of the Boers' trek into the African interior

ALL HANDS ON DECK

COLOUR BY DE LUXE

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IT HAPPENED IN ATHENS

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FRANCIS OF ASSISI

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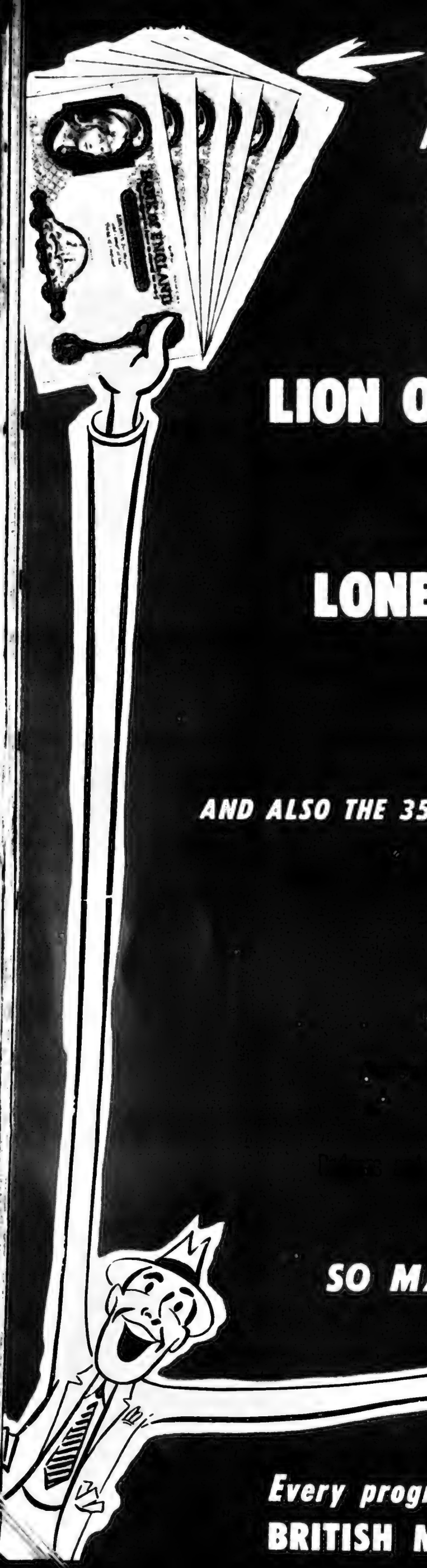

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BRITISH

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RETURN TO PEYTON PLACE

AND ALSO THE 35 mm. VERSIONS OF...

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OKLAHOMA!

SO MANY MORE FIVERS TO BANK WHEN TRADING WITH ...

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Every programme worth a MINT more with
BRITISH MOVIETONE NEWS *the COLOURFUL newsreel!*

Production

by GRAHAM CLARKE

LIKE THIS . . .

Director Sidney Furie discusses a scene with stars Jack Watling and John Slater, aided by 1st assistant director Freddie Slark and camera operator John Winbolt, on set of the Caralan picture, " Three on a Spree," produced by George Fowler at Walton

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Then there is " The Iron Maiden," which is about a steam-roller and which might do for steam-rollers what " Genevieve " did for vintage cars. Both these films will be in colour.

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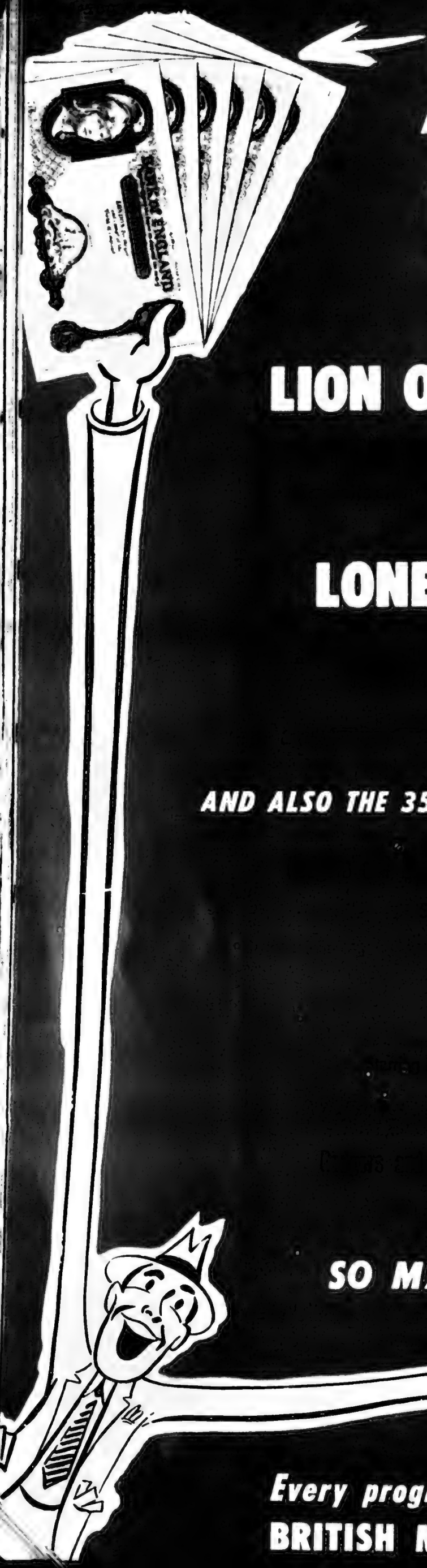

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Television

by TONY GRUNER

WHAT happened to the television industry in 1960? In what direction will it move in 1961?

The first question can be summed up simply. The year was a marking time period both for programme contractors and the BBC. It was a year in which the two networks were forced by the setting up of the Pilkington Committee to consider the future policy of their organisation and to consider programming more with an eye to public and government approval than at any other time.

Few people realise the extent of the pressures brought to bear to influence the policies of both the ITA and BBC.

The committee investigating the effect of television on children led to a gradual deletion of violence in television film series.

Criticism of the heavy spate of commercials interrupting tv plays produced an ITA ruling making it obligatory for companies to use one commercial break instead of two during a 60-minute play.

Demand

Increased demand for minority programmes from MPs and other tv critics prompted the BBC to show science and public affairs programmes at peak hours, later to be followed by Associated Rediffusion and Granada with documentaries on Japan, Israel, the Boer War, etc.

1960 saw a virtual cessation of large-scale tv film production. Only ITC made a series and several pilots with The Rank Organisation and ABC while independent companies interested in this field soon became fewer and fewer, leaving only Crestview backed by Ian Warren, Tom Donald and Jack Gross, to make series at Elstree studios.

1960 saw greater interest in the possibility of toll-television. This led to a further diversification on the part of major contractors who have formed new alliances or launched new companies aimed at establishing a pay-television system.

The BBC continued to narrow the gap in ratings between its programmes and those of ITV. Approximately 50 per cent. of the viewers were believed to have switched over to the corporation's shows and during the week-end ITV had great trouble in holding on to the top ten popularity of "Sunday Night at the London Palladium" and "Armchair Theatre."

The most interesting innovation was the BBC's one-hour electronically recorded Maigret series shot at the rate of an episode every eight days, and at a fraction of the cost of ordinary film series.

Two of the other programme contractors—AR and ABC—announced plans for an adventure series which would be recorded on the same lines as the BBC and then made available for export overseas.

Decline

There was a decline in the screening of programmes of U.S origin, neither ITV nor the BBC used up their full quota entitlement. This was due partly to Parliamentary criticism and partly because many of American programmes distributed this year were of poor quality.

The ITV companies were cautious in the matter of experiment. Only one, ATV, tried a new type of situation comedy, "The Strange World of Gurney Slade" which finally had to be moved from peak hour viewing to a later time.

Perhaps the strongest feature of both networks has been the progress of the drama departments of all companies with the biggest surprise coming from ATV which with Theatre 70, indicated that it would give ABC drama department a run for its money by way of good commercial television scripts.

Insecurity

Yet looking back, the most outstanding factor in the television industry was the sense of insecurity on the part of all contractors.

This lack of faith led to much diversification of profits away from programming and into auxiliary fields. It meant that artists, writers, producers and the shows themselves failed to give viewers better quality programmes.

The BBC attempted to take the initiative in the sphere of technical development. The corporation, after many years of research, announced that it was ready to go ahead with colour programmes on the existing 405-line system. This was not to the liking of the Government, nor the manufacturers of television equipment who, it seems, would prefer a change over in two stages.

They would prefer the introduction of a 625-line before they have to deal with the problem of colour television. This attitude will have considerable bearing on the future of colour tv in Great Britain.

Competition

What of 1961? It will be a year of fierce competition between BBC and ITV now that Kenneth Adam has been appointed director of television. The corporation can be expected to show more punch and professionalisim in all its programmes without any lowering of quality.

Next year you will see the revival of tv film production. Already ITC has three series on the stocks and partners to help finance the projects.

The U.S networks will be spending more money than ever before in British production, following the success in America of the Winston Churchill series which was promoted by the American Broadcasting Corporation, the third largest network in America. More productions will also be made for a dual purpose, on the lines of the recent Irving Starr biblical spectacular "David the King," which will be shown here in cinemas and in the States as a tv spectacular.

Less violence

The programme contractors will continue to devote slightly more air time for "minority" tastes and it can be expected that the present policy of cutting down violence in tv shows will continue. There may even be a serious attempt to spend more money on these shows in view of the deliberations of the Pilkington Committee and the criticism of such Labour MPs as Christopher Mayhew.

1961 will not see any big increase in ITV profits. Rising costs and the general economic state of the country will have its effect on commercial television. This situation will emphasise the need to produce programmes, whether live or film, for the international market and will thus encourage all companies who are working in this direction.

One prophecy. In 12 months ITC will be recognised throughout the world as the foremost international producer and distributor of television films. Then it will have no financial or production problems.

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EFC will produce educational films

THE Educational Film Centre, a new company which will specialise in producing educational films for use in secondary modern schools, has been formed by Maurice Goldsmith, a former science editor at UNESCO, John Halas, Joy Batchelor and Roger Manvell.

The company is particularly interested in the production of science-teaching films, but will also sponsor research into the most useful techniques for instructional films and the publication of pamphlets and film-strips concerned with its work.

Films will be made in collaboration with the science teachers' association, and the Centre is also in close touch with the Educational Foundation for Visual Aids and other organisations concerned with science and the arts.

Rank FD branch managers from all over the country were guests at Pinewood recently for a special screening of "The Singer Not The Song." They were accompanied by F. L. Thomas, managing director, and Harold Boodson, general sales manager. Before the showing of the film the party was entertained to luncheon by Earl St. John, the studio's executive producer. "The Singer Not The Song" is to have a Royal charity premiere at the Odeon, Leicester Square, on January 5. The Duchess of Kent will attend the premiere which will be in aid of the Central School of Speech and Drama of which John Davis is chairman of the council. The film, a Pinewood production, stars Dirk Bogarde, John Mills and Mylene Demongeot. It was produced by Roy Baker. Above: M. Drennan, Birmingham; F. Fuller, London; Roy Baker, producer "The Singer Not The Song"; J. A. Barrier, personal assistant to F. L. Thomas; H. G. W. Farmer, area supervisor; C. W. Rymer, commercial manager. J. Russell, Belfast; M. Drennan, Birmingham; J. A. Barrier; E. North, Cardiff; M. Stanley-Evans, assistant to Earl St. John; J. L. Harwood, Newcastle; Harold Boodson

RANK FD MANAGERS VISIT PINEWOOD

Above: M. Drennan; R. A. Ancill, sales supervisor; J. Russell, Belfast; D. L. Sullivan, Dublin; H. G. W. Farmer. W. Knell, London; W. Page, London office manager; Cyril G. Graefe, shorts sales department; A. Pizer; K. C. Robertson, legal department. J. Hanbury; Cecil Graves, circuits manager; R. A. Ancill; F. L. Thomas; Harold Boodson; M. Stanley-Evans. H. Paris, South coast sales representative; J. A. Barrier; Earl St. John; Louis Elliman, managing director, Odeon, Ireland; F. L. Thomas. Harold Boodson and three of his recently appointed branch managers—M. Land, Leeds; M. Drennan, Birmingham; H. Carr, Manchester. J. Hanbury; Cecil Graves; R. A. Ancill; F. L. Thomas. Below: J. Russell; D. L. Sullivan. Harold Boodson; E. North, Cardiff; Leon Valley, assistant to the sales manager; Derek Coyte, publicity controller, Pinewood. E. North; John Fairbairn, publicity controller, RFD; W. Page

ABC gets its TV Campaign under way

The TV and Advertising Films division of Associated British-Pathe which produced the tv commercials for the ABC summer campaign, has used the same successful format for the Christmas and New Year tv scheme which the circuit will promote through ABC-TV in the Midlands and the North. The campaign which started on December 17 and will continue through to January 22, is in two sections, the first with Isobel Barnett, Alan Melville, and footballer Danny Blanchflower, endorsing the entertainment qualities of the current release and the other using an animated version of the press campaign, " Don't Take Your Wife for Granted—Take Her Out to the Pictures." Although the " commercials " have all-family appeal, special stress has been placed on " an evening out " for the 35-60 age groups. Left: Isobel Barnett; George Stevens, lighting cameraman; Arthur Adair, commentator; Bertram Tyrer, director

Above: Bertram Tyrer, George Stevens, Danny Blanchflower and Arthur Adair; with Alan Melville (second from left,) Arthur Adair, Bertram Tyrer, George Stevens, Tony Troke, focus-puller, and Bill Allan, camera operator. Below: two stills from the animated version of the press campaign, " Don't Take Your Wife for Granted—Take Her Out to the Pictures "

PRODUCTION

-continued from page 17

Baron novel. Shooting is expected to start next summer after the release of "The Guns of Navarone."

Equally interesting is the news that Foreman and Columbia are to continue the policy begun with "The Mouse that Roared," of giving opportunities to "fledgling" producers with unusual properties.

Foreman has returned to London to resume final editing of "The Guns of Navarone": with him is Dimitri Tiomkin, composer conductor of the score of the film.

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MICHAEL FORLONG, director of the motor-racing drama, "The Green Helmet," for MGM release, is now completing preparations at Shepperton for "Over the Odds," based on the play by Rex Howard Arundel.

The picture is a broad comedy set for January production, with a strong cast, including Marjorie Rhodes, Thora Hird, Wilfred Lawson and Esma Cannon.

Being made for Rank release in the UK, "Over the Odds" is the first venture of Jermyn Films, the company formed by Forlong in association with Alec Snowden, and with Ernie Player, who scripted the story of the ups and downs of a bookmaker who remarries while his former wife's mother still dominates the household.

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LOUIS DE ROCHEMONT has signed American actress Jill St. John to play the feature role of Barbara in "The Roman Spring of Mrs. Stone," now shooting at ABPC, Elstree.

Tennessee Williams will pay one of his rare visits to Europe in about a month's time to watch shooting and progress on this screen version of his novel.

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CASTING so far for the theatrecraft production, "Jungle Street," at Twickenham, includes David McCallum, Kenneth Cope and Maier Tzelniker.

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THE Caralan production, "Three on a Spree," directed by Sidney Furie and produced by George Fowler, has finished shooting at Walton.

Other members of the unit making "Three On A Spree" are: Production manager, Buddy Booth; Production secretary, Liz Charles-Williams; Production accountant, Ron Phipps; Continuity, Josie Fulford; 1st assistant director, Fred Slark; 2nd assistant, Denis Johnson, Jr.; 3rd assistant, Scott Wodehouse; Make-up, Harold Fletcher; Hairdressing, Pearl Tipaldi; Wardrobe, Jackie Cummins; Art director, John Blezard; Assistant art director, Donald Fisher; Property buyer, George W. Blackburn; Editor, A. H. Rule; 1st assistant editor, Alan Bell; 2nd assistant, Ray Thorne; Dubbing editor, Robert Winter; Assistant dubbing editor, Clive Smith; Lighting cameraman, Stephen Dade; Camera operator, John Winbolt; Focus puller, Mark Hyams; Clapper-loader, Michael Tomlin; Stills, Freddie Williams; Publicity director, Lillana Wilkie; Publicity secretary, Greta Jacob; Boom operator, Kenneth Reynolds; Sound maintenance, Malcolm Stewart; Sound camera operator, Lionel Strutt; Sound mixer, Arthur Bradburn; Props, A. Fell; Grip, H. Habicht; Carpenter, J. Franklin; Rigger, W. Redmond; Stagehand, C. Huse; Unit chauffeur, Sid Berry.

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David E. Rose, Caralan chief, left for America before Christmas to discuss the 1961 production programme with partner Edward Small and United Artists. Mr. Rose will return to England at the end of January.

SHOOTING NOW

ABPC ELSTREE.—"**A Taste of Fear**" (Hammer for Columbia), producer Jimmy Sangster, director Seth Holt; "**Lolita**" (A.A.), producer James B. Harris, director Stanley Kubick; "**The Roman Spring of Mrs. Stone**" (A.A. for Warner Bros.), producer Louis de Rochemont, director Jose Quintero; "**The Pursuers**" (tv series), produced by Ian Warren.

BEACONSFIELD.—"**A Very Important Person**" (Independent Artists for Rank), producers, Julian Wintle and Leslie Parkyn, director Ken Annakin.

BRAY.—"**Shadow of the Cat**" (BHP for U-I), producer Jon Pennington, director John Gilling.

MERTON PARK. — "**Never-Never Murder,**" "**Wings of Death,**" "**The Silent City**" (Anglo Amalgamated), Television commercials and documentaries.

MGM BOREHAM WOOD.—"**Topaze**" (Dimitri de Grunwald for 20th-Fox), producer Pierre Rouve, director Peter Sellers.

PINEWOOD.—"**Carry on Regardless**" (Beaconsfield for Anglo Amalgamated), producer Peter Rogers, director Gerald Thomas; "**Flame in the Streets,**" (Rank), producer-director Roy Baker.

SHEPPERTON. — "**Spare the Rod**" (Bryanston), producer Victor Lyndon, director Leslie Norman; "**The Frightened City**" (Zodiac for Anglo Amalgamated), producers John Lemont and Leigh Vance, director John Lemont.

TWICKENHAM. — "**Jungle Street**" (Theatrecraft), producer Guido Coen, director Charles Saunders.

TATJANA SAMOJLOVA, the famous Soviet film star who played the leading part in the prizewinning film at the Festival in Cannes, "The Cranes are Flying," has arrived in Budapest to interpret the female lead in the new Hungarian film ALBA REGIA. The film went into production at the end of November. Mihály Szemes is director.

REVIEWS

—continued from page 10

In all, amiable make-believe, particularly for the starry-eyed. Acceptable quota "second."

Story.—Jack Watson, reticent employee of a London travel agency, is given a holiday abroad at his firm's expense. Jack, who has never been outside his native land, stays at a small Italian fishing village in order to pick suitable spots for tourists of modest means. Jack meets Mary, a model, vacationing with her sister and a flighty friend, and later he and Mary join forces. The two kid each other they are wealthy and quarrel, but after Gina, a slinky Italian singer, unsuccessfully throws her cap at Jack, true love triumphs.

Production.—The picture, which titivates its central theme with North Country humour and teenage shenanigans, treads a popular, if well worn, path to its happy ending. Patricia Dainton pleases as Mary, Emrys Jones is adequate as Jack, and Vanda Hudson makes a curvacious Gina. Its supporting players are sound "second eleven." As for the staging, the studio stuff and the authentic exteriors match up well, while "Dolce Mio," a catchy song number, is an added attraction.

Points of Appeal.—Friendly tale, versatile cast, escapist atmosphere, quota ticket, handy footage and U certificate.

Feet of Clay

United Artists. British. (A) Featuring Vincent Ball, Wendy Williams and Brian Smith. Produced by Edward J. Danziger and Harry Lee Danziger. Directed by Frank Marshall. Screenplay by Mark Grantham. Director of Photography, Jimmy Wilson. Musical Director, Jeffrey S. Kruger. 4,980 feet approx. Release January 23, 1961

MURDER MYSTERY melodrama, made with undisguised austerity. It concerns a young solicitor who busts a dope ring run by an unscrupulous probation officer and prevents a grave miscarriage of justice. The players work hard and the director, too, rolls up his sleeves, but a ramshackle blue print denies the happenings suspense. Its title is all too apt. So-so quota "second."

Story.—Angela Richmond, a highly esteemed probation officer, is found stabbed to death in an alley, and Jimmy, a young probationer, shoulders the blame. David, a budding solicitor, believes that Jimmy is covering up for Diana, pretty inmate of the hostel managed by Mrs. Richmond. David, aided by Fay, his fiancee, gets cracking and eventually proves that Mrs. Richmond used the hostel as a front for dope smuggling and compelled the inmates to act as go-betweens. It then transpires that Mrs. Clarke, the new proprietress, killed Mrs. Richmond for her own gain. Mrs. Clarke and her confederate, Saunders, the porter, threaten Diana, but she luckily escapes and she and Jimmy, now absolved, are reunited.

Production.—The picture doesn't take long to unfold, but lack of tension makes it seem interminable. Vincent Ball is wasted as David, Wendy Williams has little to do as Fay, Hilda Fennemore is forced to show her hand as Mrs. Clarke, and Robert Cawdron blatantly wears his villainy on his "pan" as Saunders. The rest are given even less breaks. Its opening scenes take place in the hostel and from thence on the "twist" ending is as predicable as quarter day.

Points of Appeal.—British label and A certificate.

Ski Troop Attack

British Lion. American. (U) Featuring Frank Wolff, Michael Forest and Sheila Carol. Produced and directed by Roger Corman. Screenplay by Charles Griffith. Director of Photography. Andy Costikyan. Musical Director, Fred Katz. 5,612 feet. Release January 23, 1961

SEMI-DOCUMENTARY World War II melodrama, staged in Germany. It describes how a U.S ski patrol destroys a strategic Nazi bridge, despite the fact that its officer and sergeant are conducting a private conflict. The story, such as it is, contains stock characters and merely slithers over snow-covered territory from one cliche to another. It'll bore most men and all women. Ticklish booking.

Story.—Towards the end of 1944, an American ski patrol, consisting of Factor, an eager young lieutenant, Potter, a hot-headed old sweat, and a few men, penetrates deep into the Huertgen Forest, but is cut off from the American lines. Factor decides to continue reconnaissance work and demolish a vital bridge and he and his men halt at a mountain shack where Ilse, a defiant German girl, gets shot. Factor and Potter do not see eye to eye, but the group presses on, pursued by a German ski patrol. Savage hand-to-hand fighting takes place, but the bridge is finally blown up and Factor and Potter, the sole survivors, bury the hatchet.

Production.—The picture opens promisingly amidst impressive scenery, but soon thaws out into conventional "lost patrol" stuff and drifts dangerously near bathos towards the end. Frank Wolff contributes an unsubtle performance as Potter, Michael Forest is not much better as Factor, and Sheila Carol makes little impact as Ilse. There is neither comedy nor romance to detract from the phoney heroics, and the dialogue has no bite. The film's box-office chances are, to put it mildly, bleak.

Points of Appeal.—Title, handy footage and U certificate.

King William The Conqueror

Columbia. British. (U) Photographed in Eastman Color. Directed by John Mantell. Narrated by Richard Dimbleby. 3,022 feet. Release not fixed

HISTORICAL cameo documentary, presented in Eastman Color. It sketchily covers the life of William, Duke of Normandy, who conquered England in 1066. There are a few impressive exteriors, but its footage mostly contains coloured drawings, crudely illustrating William's achievements on the battlefield. The editing, too, leaves much to be desired, while Richard Dimbleby's commentary is an incredible mixture of the pompous and the juvenile. Very moderate British fill-in.

Production.—The picture, based on a book by R. B. D. Wilson Evans, is an infantile summary of the life and times of William the Conqueror. It records highlights in his career, such as his succession to the Dukedom of Normandy, his marriage to Mathilda, Count Badouin of Flanders's daughter, and his victory at Hastings, and his death, following a fall from a horse, but only through amateurish paintings. True "shots" of early England, including Windsor Castle and the Tower of London, both built by William, occasionally appear, but these fail to give the documentary essential lift. As for Richard Dimbleby's narration, it's almost laughably naive. In fact, whichever way you look at the film it shows little advance pictorially and none verbally on the old magic lantern lectures.

Points of Appeal.—Handy footage and quota ticket.

Shorts

Anglo Amalgamated

EVIDENCE IN CONCRETE. British. (U) Directed by Gordon Hales. Featuring Russell Napier, Howard Pays and Jill Hyem. 2,611 feet approx. Release not fixed. This picture, the latest of the Scotland Yard action thrillers, describes how the police solved the deep mystery surrounding a young woman's murder by establishing a link between the case and the hi-jacking of a lorry loaded with "Scotch." Its one-time headline story is skilfully retold by a competent cast, headed by Russell Napier as a police chief, while ace commentator Edgar Lustgarten eloquently sums up. Realistic backgrounds round off suspenseful and exciting "stranger than fiction." First rate British series fill-in.

Columbia

THE QUESTIONING CITY. British (U). Photographed in Technicolor. 1,926 feet.—Life and learning in the University of Cambridge presented in a diversity of ways. Ancient and modern as represented by the Chapel of King's College and the Cavendish Laboratory provide blending contrasts in a two-reeler notable for the excellence of its photography and an admirably spoken commentary by Michael Redgrave. Very Good.

HOLIDAY FOR CHAMPIONS. American (U). 833 feet.—A World of Sport short in which a visit is paid to a super-lush hotel in West Virginia. Sporting recreations which, for some obscure reason include pigeon-shooting, are seen in progress. Average.

THE ROYAL RIVER. British (U). In colour. 1,686 feet.—A cruise down the Thames from source to sea presents a notably colourful pageant of past glories and present grandeur. Oxford, Henley, Windsor and Cliveden give place in their turn to the hilarities of the South Bank Fun Fair and the solidarity of Tower Bridge. Liquid history in ambrosial draughts. Very Good.

SNOOPY LOOPY. American (U). 591 feet.—A baby chimp makes a chump out of that good-hearted goof, Loopy de Loop. And laughs come fast on trouble's heels. Good.

WONDERFUL HONG KONG. British (U). In colour. 1,800 feet.—Yet another—and in this instance successful—attempt to present the tiny British possession off the Chinese mainland in true colours. The teeming life, contrasting backgrounds and pursuits are shown in a way that never puts the picture out of perspective, while much of the photography is of exceptional artistic merit. Very Good.—B.W.

Liverpool concession for Good Friday

IN SPITE of objections raised on religious grounds at the Liverpool annual licensing sessions on Friday to the application by H. R. Green, on behalf of city exhibitors, for permission to open on Good Friday from 3 pm instead of 5 pm, permission was granted for 3 pm opening.

The justices also granted permission for cinemas to open from 4 pm to 10 pm on Sundays.

The chairman of the Theatres and Public Entertainments Committee of the Justices said that during the year nine cinemas had closed.

Damage

The surveyor, in his annual report to the committee, stated that malicious damage to upholstery and fittings had again continued throughout the year and the licensees were experiencing difficulty in discovering the culprits.

"The committee would be grateful if members of the public would report any such incidents they notice to the police."

Since the last annual session the chief officer of the Fire Service had reported the circumstances of outbreaks of fire at ten premises. The number of incidents was much larger than last year, but in only three instances were the fires due to carelessness by members of the audience in allowing cigarette ends to damage seating. Of the remaining incidents, three involved electrical equipment, two occurred in theatre dressing rooms and two in cinema staff rooms, and in each of the last four incidents it was considered the damage was caused by cigarette ends.

Showmanship

by FRANK HAZELL

A tremendous response has been evoked this year by the Christmas appeal in aid of the Sunshine Homes for Blind Children sponsored by the La Continentale and Berkeley cinemas, Tottenham Court Road, London. Picture shows the display at the La Continentale: a further display in the foyer of the Berkeley, included a complete set of musical instruments to form an eight-piece band at one of the Sunshine Homes. The appeal, which was inaugurated last year by Alexander Telford, manager of the La Continentale, with the help of P. A. Robertson, manager of the Berkeley, has the active support of Kenneth More, and has led to the formation of the Radio Amateur Training for the Blind Society

THE COMPANY OF SHOWMEN

An outstanding holiday contest

A CONTEST linked with local newspapers can achieve high-powered showmanship when the prizes offered encourage a large entry. **R. Parkes**, ABC, Birmingham, had a most successful contest for "Li'l Abner," in which a holiday in Majorca was the main prize. Readers were invited to write saying why they thought their parents or grandparents should be given the chance of a fortnight's luxury holiday on the sun-drenched Mediterranean island. The results were outstanding and the newspaper gave continuous coverage during the period of the contest with excellent pay-off editorial when the winners were announced.

This kind of theatre-sponsored contest takes a lot of work and time to organise, and Mr. Parkes deserves full credit for a campaign that paid fine dividends in all sections.

In a series of campaign reports sent by **W. G. Brooks**, Ritz, Market Harborough, there is a predominance of public relation campaigns: a Road Safety contest for the youngster who attends Saturday morning matinees, the Town's Trade Exhibition, and the centenary of the St. John Ambulance Brigade.

Good dividends

As soon as the news broke that a local man had won the national contest for "The Big Circus," arrangements were made for the visit of Bernie Winters, the comedian, to present the award, and this also gained feature coverage for the Ritz.

The incorporation of all town activities with normal theatre operations not only pays good dividends in the press but also creates the best possible word-of-mouth publicity for the cinema and the programmes it is playing at the time.

Mentioning theatre activities in relation to local events it would be hard to find more active participation than that given by **A. J. Twigg**, Dominion, Walthamstow. Each year the traders, publicans and stallholders of Wood Street, in Walthamstow, organise a walk of eight and a half miles, which takes in some of the most attractive parts of Epping Forest. It is only open to those that reside in Walthamstow and professional walkers are barred. Besides five challenge cups, prizes of gift vouchers to a value of £250 are donated by the traders.

Successful

This year the walk was announced as being impractical due to the lack of organisers, and Mr. Twigg came forward and offered to organise the event. With the help of traders a committee was formed and advertising sold in the special programme.

Newspaper reports show that this year's walk was one of the most successful, over 20,000 people turned out along the route, and Mr. Twigg completed the course himself and, from the pictures, appears to have received a cup for his efforts.

In spite of the disappearance of the sun, Bournemouth still managed to put on a beauty bathing suit contest. At the Westover a "Bournemouth Guided Miss Isle" was elected and this proved the main press attraction in **R. D. Bowden's** campaign for "Watch Your Stern."

Adaptation

A good list of prizes was sponsored by local traders, who also gave display space on the film in their windows.

The "Nationals" on the film were also fully exploited and traders contributed prizes to a stage adaptation of "Take your Pick," the questions obviously being on films and the industry generally.

A. Gray, Ritz, Chatham, has produced some attractive displays on the campaign to get the old folk to the cinema. "Don't grow old, come to the Rftz" is the kind of plug-line he has been using with "A weekly visit will put new life into you" as a general pay-off. The illustrations of the old couples on their way to the cinema are attractive and eye-catching.

One of the best carnival floats I have seen this year was entered by **E. F. Fowler** at the Commodore, Ryde. This was a 50-ft. model of a dinosaur which was linked with "The Lost World." It was a simple matter towing it through the streets for the carnival, but it became a major problem to find a suitable parking place for the week of playdate, and finally ended up on the lawn in front of a main garage.

NEW MEMBERS

The following are enrolled in the "KINE." Company of Showmen:

R. A. Baker, Odeon, Kensington.
Miss J. A. Booty, Odeon, Faversham.
L. J. Brinley, Gaumont, Exeter.
K. J. Gasper, Odeon, Hornchurch.
A. G. Levenson, Gaumont, Holloway.
R. Matthews, A/M, Savoy, St. Helens.

The Showman also commends . . .

Figures in parentheses indicate number of credits

ADAMS, M. D., R/M., Odeon, Erith: There Was a Crooked Man. **Adams, H. W.**, Odeon, Godalming: The Unforgiven. **Andrews, K.**, Odeon, Bristol: The Unforgiven. **Affolter, L. M.**, Odeon, Crewe: Suddenly Last Summer. **Allen, D. E.**, Odeon, Coventry: The Gallant Hours. **Abell, D. G.**, Odeon, Brighton: Foxhole in Cairo. **Amerena, P. C.**, Odeon, Ramsgate: The Apartment. **Ackroyd, R.**, Gaumont, Barnstaple: The Girl Rosmarie. **Allgood, J. V.**, Empire, Mansfield: The Brides of Dracula. **Askew, Miss M.**, Odeon, Kenton: The Entertainer. **Adams, L. F.**, A/M., Odeon, Ipswich: The Apartment. **Adams, D. G.**, Regal, Kirkcaldy: Hell is a City, Follow That Horse!, The Trials of Oscar Wilde, Hercules Unchained (4). **Alexander, R.**, Odeon, Bilston: The Unforgiven.

BRISSENDEN, F. E., Gaumont, Dover: Piccadilly Third Stop. **Bigwood, G. F.**, Odeon, Weston-Super-Mare: Inherit the Wind. **Beetles, B. W.**, Odeon, Cheetham Hill: The Unforgiven. **Breakall, C.**, Odeon, Guide Bridge: The Savage Innocents. **Brader, P. J.**, Plaza, Dudley: The Bellboy. **Browne, J. E.**, Odeon, Yeovil: From the Terrace. **Bishop, W.**, A/M., Odeon, Harlesden: Strangers When We Meet. **Bromley, E.**, Gaumont, Oldham: The Unforgiven, Suddenly Last Summer, The Story of Ruth (3). **Booty, Miss J. A.**, Odeon, Faversham: Toby Tyler. **Bedford, H.**, Gaumont, Derby: From the Terrace. **Baker, G.**, Gaumont, Manchester: Can-Can. **Bint, B.**, Odeon, Sale: The Unforgiven. **Bee, J. R.**, Odeon, Worcester: The Bellboy. **Blease, G. B.**, Odeon, Bolton: Once More With Feeling. **Barton, E. D.**, Odeon, Bath: From the Terrace. **Baker, R. C.**, Odeon, Hanley: Wuthering Heights. **Barstow, D. J.**, Gaumont, Portsmouth: The Fugitive Kind. **Barnes, E.**, Gaumont, Crewe: The Entertainer. **Brinley, L. J.**, Gaumont, Exeter: The Challenge, The Lost World (2). **Bolton, H. T.**, Palace, Eltham: A French Mistress, Never Take Sweets From a Stranger, Hannibal, Oceans 11 (4). **Bird, T. W.**, Gaumont, Whitley Bay: The Gallant Hours. **Brannan, J.**, Gaumont, Burnage: The Unforgiven. **Bennett, G. E.**, Gaumont, Burslem: Circus of Horrors. **Bowen, S. H.**, Odeon, Newport: The Story of Ruth.

CONWAY, C. D., Odeon, Hereford: The Bellboy. **Chambers, P. E. G.**, Odeon, Wimbledon: There Was a Crooked Man. **Caro, S. P.**, Odeon, Clacton: Crack in the Mirror. **Cornell, W. A.**, A/M., Odeon, Barnet: Strangers When We Meet. **Crawshaw, R.**, Odeon, Taunton: Piccadilly Third Stop. **Currie, A. F.**, Rex, Farnborough: Psycho. **Carter, A. R.**, Odeon, Guernsey: Hell is a City. **Cowlrick, H. J.**, St. George's Hall, York: A Terrible Beauty. **Crisp, A. G.**, Odeon, Southend: The Fugitive Kind. **Cobb, C.**, Odeon, Torquay: Foxhole in Cairo. **Carey, D. P.**, A/M., Odeon, Portsmouth: South Pacific. **Cane, P.**, A/M., Odeon, Southsea: The Fugitive Kind. **Curry, J.**, Gaumont, South Shields: The Gallant Hours. **Clarke, D.**, Odeon, Derby: The Gallant Hours. **Close, C. C.**, Gaumont, Bristol: Inherit the Wind. **Carpenter, A. M.**, Odeon, Sutton Coldfield: The Savage Innocents. **Cross, P. A.**, Odeon, Shirley: The Savage Innocents. **Connett, F. A.**, Gaumont, Weymouth: Suddenly Last Summer. **Cook, R. L.**, Savoy, Swindon: Public relations. **Coppock, B. L.**, Odeon, Rhyl: There Was a Crooked Man. **Cully, N.**, Coliseum, Whitley Bay: Theatre publicity, Public relations, Dentist in the Chair, Sands of the Desert, Peeping Tom, Children's club (6). **Clark, G.**, Rex, Consett: Public relations, A French Mistress, The Nun's Story, The Conquerer (4). **Cattell, A. G.**, Regal, Torquay: The Village of the Damned. **Crawley, V. A. H.**, Odeon, Sevenoaks: The Wind Cannot Read. **Charles, R.**, Regal, Camberwell: Hannibal. **Clark, J. D.**, Majestic, Staines: Piccadilly Third Stop. **Crockett, R. E.**, Elite, Nottingham: Public relations. **Colson, W. D.**, Gaumont, Hanley: Inherit the Wind. **Craig, B. I.**, Odeon, Cardiff: The Purple Plain.

DAVIS, P., Odeon, Harlow: The Lost World. **Douglass, W. A.**, Theatre Royal, Sunderland: A Town Like Alice. **Dilks, G.**, A/M., Gaumont, Leicester: The Lost World. **Dawson, G. V.**, Odeon, Worthing: Foxhole in Cairo. **Dracott, C. H.**, Odeon, Liverpool: Inherit the Wind. **Downes, R. H.**, Gaumont, Birkenhead: One Foot in Hell. **Davies, W.**, Empire, Glossop: Doctor in Love.

EASTER, B., Odeon, Corby: Kidnapped. **Edmondson, K. D.**, Odeon, Chester: The Unforgiven. **Excell, P. L.**, A/M., Odeon, Folkestone: The Apartment. **Elcock, G. P.**, Odeon, Deal: The Brides of Dracula.

FARMER, R., Gaumont, St. Albans: The Entertainer. **Fletcher, K. C.**, Odeon, Horsham: The Last Days of Pompeii, The Lost World (2). **Fray, R. W.**, Gaumont, Hinkley: The Unforgiven. **Freeman, L.**, Odeon, Perry Barr: The Savage Innocents. **Frewin, G. D.**, Gaumont, Rochester: The Apartment. **Francis, M. B.**, Gaumont, Southall: All the Young Men. **Frankland, D. G. M.**, Odeon, West Hartlepool: The Unforgiven. **Francis, D.**, Odeon, Westbourne Grove: Strangers When We Meet. **Fail, D. P.**, Gaumont, North Shields: The Story of Ruth. **Fallowfield, G. P.**, Gaumont, Rayners Lane: The Entertainer. **Finnis, H.**, Gaumont, Liverpool: Make Mine Mink. **Felton, R. J.**, Odeon, Wolverhampton: Suddenly Last Summer. **Ferguson, A.**, A/M., Carlton, Islington: Hercules Unchained, Follow That Horse!, Public relations, Personal appearance, The Flesh and the Fiends, The Nun's Story, Light Up the Sky (7). **Fricker, C.**, R/M., Alexandra, Aldershot: Piccadilly Third Stop. **Fountaine, R. J.**, Odeon, Nottingham: Let's Make Love.

GRAVES, L. W., Odeon, Lowestoft: The Brides of Dracula. **Greaves, W. L.**, Gaumont, Dudley: The Last Days of Pompeii, The Chaplin Revue (2).

JONES, D. E., Odeon, Port Talbot: Suddenly Last Summer. **Jackson, F. E.**, Gaumont, Princess Park: Make Mine Mink. **Jenkins, J. R.**, Picture House, Leicester: Look at Life. **Jennison, T. M.**, A/M., Odeon, Gateshead: The Story of Ruth. **Johnson, E. H.**, Palace, Ashton: Light Up the Sky. **Jefferies, A. F.**, Odeon, Whitton: The Last Days of Pompeii.

KEY, W. J., Olympia, Cardiff: Public relations, Watch Your Stern (2). **Kelly, P. N.**, Odeon, Whalley Range: The Unforgiven.

LINES, A. G., Regal, Coventry: Never Let Go, The Bellboy (2). **Lendrum, E. P.**, Odeon, Sittingbourne: Press publicity. **Larrosa, E.**, Gaumont, Bootle: Suddenly Last Summer. **Lucas, H. A.**, Odeon, Surbiton: There Was a Crooked Man. **Leivers, P. S.**, Odeon, Stourbridge: Wild River. **Lloyd, T. L.**, Gaumont, Wednesbury: The Savage Innocents. **Learmont, W.**, Gaumont, Perth: Suddenly Last Summer. **Large, H.**, R/M., Gaumont, Yeovil: The Last Days of Pompeii. **Lucas, R.**, Gaumont, Southampton: Stage show. **Longley, J. N.**, Empress, Sutton Coldfield: Ocean's 11, The Lost World, The Last Days of Pompeii, It Started in Naples (4). **Laidlaw, B.**, Gaumont, Kirkcaldy: Our Man in Havana. **Levenson, A. G.**, Gaumont, Holloway: Strangers When We Meet. **LaHaye, A.**, Gaumont, East Ham: All the Young Men.

MOLE, F. B. W., Odeon, Warley: The Savage Innocents. **Malyon, K.**, Casino, Liverpool: Make Mine Mink. **Matthews, H. O.**, Odeon, Falmouth: Crack in the Mirror. **Martin, N. D.**, Odeon, Hawick: Goliath. **Murray, H.**, Gaumont, Sheffield: Let's Make Love. **Mepsted, L.**, Odeon, Wealdstone: The Entertainer. **Moar, S.**, Odeon, Crosby: Suddenly Last Summer. **Moorse, M. S.**, Gaumont, Doncaster: Stage show. **Moss, R. M.**, Coliseum, Newport: The Last Days of Pompeii. **Moyes, J. I. B.**, Odeon, Swiss Cottage: Strangers When We Meet. **Moneypenny, L. A.**, Odeon, Jersey: Suddenly Last Summer. **Mendelsohn, J.**, A/M., Odeon, Highgate: Strangers When We Meet. **Mutch, A.**, Gaumont, Greenock: Suddenly Last Summer. **McIver, R. C.**, Odeon, Ashford: Suddenly Last Summer. **Minnican, H. N.**, Gaumont, Sunderland: The Gallant Hours, The Challenge (2). **Milborrow, K.**, Odeon, South Norwood: There Was a Crooked Man. **Murray, W. S.**, Gaumont, Anfield: Doctor in Love. **McKinlay, J. A.**, Gaumont, Chelsea: Strangers When We Meet.

NEWMAN, G., Capitol, Leith: Make Mine Mink. **Negus, R. D.**, Odeon, High Wycombe: The Apartment. **Newton, F. W.**, Gaumont, Cardiff: It Started in Naples. **Nethercote, W. B.**, A/M., Olympia, Cardiff: Hannibal, Village of the Damned (2). **Nixon, D.**, Odeon, Wembley: Strangers When We Meet. **Newton, A.**, Music Hall, Chester: Rogues of Sherwood Forest. **Norrie, M. N.**, Odeon, Andover: The Bellboy.

PARSONS, M. J., Villa Cross, Handsworth: The Savage Innocents. **Phillips, N. L.**, M/M., Odeon, Bedminster: The Unforgiven. **Pleasants, J. C.**, Gaumont, Chatham: The Apartment. **Pearce, H. W.**, Odeon, Boston: Never Let Go. **Pulman, P.**, A/M., Westover, Bournemouth: The Crowded Sky, Public relations. **Palmer, P.**, Odeon, Haverstock Hill: The Entertainer. **Prescott, C.**, Odeon, [illegible]ury: Wild River. **Parrott, R.**, Odeon, Doncaster: Suddenly Last Summer. **Potts, R. H.**, Odeon, Exeter: [illegible]et's Make Love. **Phillips, T.**, Odeon, Luton: The Apartment. **Pearman, F. W.**, Gaumont, Streatham: Let No Man Write My Epitaph. **Pass, D. H.**, Odeon, Dudley: Suddenly Last Summer. **Parks, J. F.**, Gaumont, Redditch: Theatre publicity. **Pitman, S. T.**, Gaumont, Frome: Around the World [illegible]80 Days, The Savage Innocents. **Pearce, F. W. R.**, Gaumont, Trowbridge: The Chaplin Revue. **Parnham, S. E.**, Odeon, Alfreton: The Chaplin Revue. **Putsman, L.**, Gaumont, Birmingham: Piccadilly [illegible]hird Stop.

ROMAINE, R. H., ABC, Leeds: Sands of the Desert, A French Mistress (2). **Reay, F.**, Odeon, Sunderland: Inherit the Wind. **Ratcliffe, P.**, [illegible]gal, Wembley: The Dark at the Top of the Stairs, The Two Faces of Dr. Jekyll (2). **Rogers, M. F.**, Seamore, Glasgow: One Foot In Hell. In the Nick (2). **Ryder, D. W.**, Plaza, Camden Town: All the Young Men. **Rogers, C.**, Palace, Tottenham: Public relations.

SKELTON, G. L., ABC, Huddersfield: The Night We Got the Bird, A French Mistress, The Flesh and the Fiends, The Nun's Story (4). **Stevens, B.**, A/M., Lyric, Wellingborough: Ice Palace, Children's matinee, Follow That Horse! Public relations, The Flesh and the Fiends (5). **Scott-Buccleuch, N.**, Lonsdale, Carlisle: Never Take Sweets From a Stranger, Come Dance With Me, Theatre publicity (3). **Scott, J. H.**, Walpole, Ealing: Let No Man Write My Epitaph. **Beardfield, J. A.**, Odeon, Dover: Suddenly Last Summer. **Spurs, R. D.**, Odeon, Newcastle-on-Tyne: The Unforgiven. **Slater, J. J.**, Odeon, East Sheen: Anna of Brooklyn, All the Young Men (2). **Salter, F. W.**, Gaumont, Rosehill: It Started In Naples. **Sweeney, G.**, Odeon, Deptford: The Apartment. **Slater, J. J.**, Odeon, East Sheen: There Was A Crooked Man. **Sparks, M. J.**, Gaumont, Stoke: Sergeant Rutledge, Tall Story, Circus of Horrors (3). **Short, T. D.**, Rialto, Southampton: Never Let Go, Make Mine Mink (2). **Spencer, R. D.**, A/M., Odeon, Loughborough: Savage Innocents. **Smith, J. L.**, Odeon, Loughborough: Never Let Go.

THOMPSON, J., Ritz, Keighley: Dentist in the Chair, Light Up the Sky (2). **Tyrer, E.**, Regent, Liverpool: Public relations. **Thomas, B. R.**, Odeon, Brentwood: Sons and Lovers, One Foot in Hell (2). **Toole, T.**, Odeon, Blackheath: Make Mine Mink. **Trezise, M.**, Gaumont, Stroud: From the Terrace, **Thurman, F. O.**, Mechanics, Nottingham: Public relations, Psycho (2). **Tighe, T.**, Gaumont, Barnstaple: Beyond the Curtain.

VERITY, J. F., Regal, Halifax: The Plunderers. **Vernall, E. R.**, Grange, Dagenham: Let No Man Write My Epitaph.

WILLIAMS, E., Gaumont, Wallsend: Doctor in Love. **Whittaker, T.**, Savoy, Wolverhampton: Public relations. **Walker, R. H.**, Plaza, Worthing: Public relations. **Winks, J. T.**, Regal, Blairgowrie: Kidnapped. **Wall, M. H.**, Regal, Harrogate: Dentist in the Chair, Newsreel publicity, Ice Palace, A French Mistress, Light Up the Sky (6). **Williams, M. S.**, A/M., Astoria, Brighton: Children's club. **Watson, C. S.**, Elite, Middlesbrough: Public relations. **Ward, L. P.**, Regal, Uxbridge: Never Take Sweets From a Stranger, The Nun's Story, Las Vegas Story, Public relations, Watch Your Stern (5). **Watson, G. A.**, Gaumont, Guernsey: The Rise and Fall of Legs Diamond. **Washford, F. A.**, Gaumont, Watford: Let No Man Write My Epitaph. **Willmott, D. W.**, Odeon, Walton: There Was a Crooked Man. **Wood, W. R.**, Gaumont, Wallasey: Savage Innocents. **Walker, J.**, Odeon, Hove: Strangers When We Meet. **Watt, Miss L.**, Odeon, Coatbridge: The Story of Ruth.

YATES, R., Playhouse, Miles Platting: Light Up the Sky.

Manager who knows the value of his car park for publicity purposes is J. L. Smith, Odeon, Loughborough. The poster shows that he also knows the important selling points

KINE.-MGM £600 SHOWMANSHIP CONTEST

Bank employees were his guests

EMPLOYEES of local banks were invited to see "The Day They Robbed The Bank of England" at the Gaumont, Stoke, by manager **E. Barnes.**

This was part of a comprehensive campaign which featured a tour around the town by a young lady dressed in giant linen banknotes accompanied by two young gentlemen carrying banner credits. These giant notes were also used to decorate a PA van.

Keys with playdate tags were left in the town, some offering guest tickets to the finder.

Many good sites were achieved for credit publicity; the army recruiting centre installed a first-class presentation, including working models and photographs; and overprinted serviettes and paper bags were utilised in local restaurants and shops.

Credit board

Assistant manager **R. J. Oliver,** of the ABC Forum, Newbury, arranged for a member of his staff to publicise "The Day They Robbed The Bank Of England." He walked around the town with a credit board offering tuition to any persons wanting to rob a bank.

Fees for tuition were seat prices and times of classes were performance times.

A car with similar credits plus a giant "L" plate was also used to tour surrounding country districts.

Novelty cheques were distributed in the town via newsagents in their deliveries and bus personnel. Bookmarks, glossy postcards and box-office cards were used intelligently.

Displays were placed in the foyer and co-operating traders' windows prior to and including playdate.

For "The Day They Robbed The Bank Of England" **A. G. Lines** arranged a "Crime Prevention Exhibition" in the foyer of the Regal, Coventry.

The exhibition was well staged and was manned constantly by members of the Coventry City Police. An interesting assembly of crime prevention accessories, coupled with photographs, created widespread interest in playdate.

A "London Quiz" was used as a basis for a competition publicised by leaflets and posters. The first prize was a trip for two to London on a Midland Red Motorway Express Coach. The bus company not only donated the prize but also shared the cost of publicity and helped with its distribution.

Gimmick titles

A number of gimmick tie-in titles were used by **W. Henderson** for "All The Fine Young Cannibals" when it played at the Gaumont, Ashton-under-Lyne.

Directional signs worded "To the Cannibals" were prominently sited; the entrance steps were tipped "Take Steps to see . . ."; at a road repair site a small unit stated, "Paving the way to the Gaumont to see . . .".

Shock d.c.'s with headlines: "Flash! Cannibals arrive at Ashton Cinema," were placed outside newsagents.

Other ideas carried out included posters on a touring van, window and hanging cards and glossy postcards placed in the deliveries of a local laundry.

G. W. Mitchell, of the La Scala, Clydebank, arranged a "Lookalikes" competition for "The Gazebo."

Nothing unusual, except that the star attraction was Herman, a pigeon.

Local pigeon fanciers turned out in force to enter their birds. After the judging, a mass release of the birds from the theatre created favourable publicity for the film.

Local champion racing pigeons were also displayed along with their trophies.

Publicity arts were placed in men's clubs and factories.

"The Last Voyage," at the ABC, Wallasey, enabled **W. Roberts** to obtain the assistance of the local sea cadets.

These cadets staged a comprehensive exhibition in the theatre foyer of nautical gear and trophies applicable to their organisation. Each night six cadets were present, demonstrating the various exhibits and answering patrons' questions.

"Ship's Log" novelty throwaways were distributed by shops which also featured credit publicity in their windows.

For the screening of "Ben-Hur" at the ABC Regal, Glasgow, **J. Dunachie** organised a comprehensive scheme.

Stephen Boyd attended a premiere, together with top VIPs from Glasgow and surrounding towns. Scottish Television covered the star's appearance and this resulted in fine publicity.

Many window tie-ups were made linked with books and plastic kits; miscellaneous organisations were circularised with playdate details; and the city's telephone system was used for an information service: citizens dialled WEL, short for welcome.

Extensive coverage was achieved with quads, double-crowns and 16-sheet posters on railway and town sites.

The *Glasgow Citizen* printed a slip edition and numerous other papers co-operated with over 260 in. of editorial.

L. Key, of the ABC, Scunthorpe, arranged a tie-up with the Lincolnshire Constabulary Road Safety Division for "The Last Voyage." This was embraced in a foyer display comprising safety slogans, photographs and other exhibits.

A peep-box display unit showed accidents resulting in "The Last Voyage."

A police vehicle used for road safety work was decorated and toured the district, broadcasting credit messages over a PA system. Other items put into operation included streamers on buses, distribution of box-office cards and extra press advertising.

Museum

Another manager to exploit "The Last Voyage" was **R. C. Taylor,** of the Regal, York.

A doorman attired in naval uniform walked around town plugging playdate. The nautical museum of York co-operated by displaying credits, and local naval cadets attended the theatre every evening. Glossy postcards were sent to the press and seafaring organisations.

Box-office cards and extra press space completed the campaign.

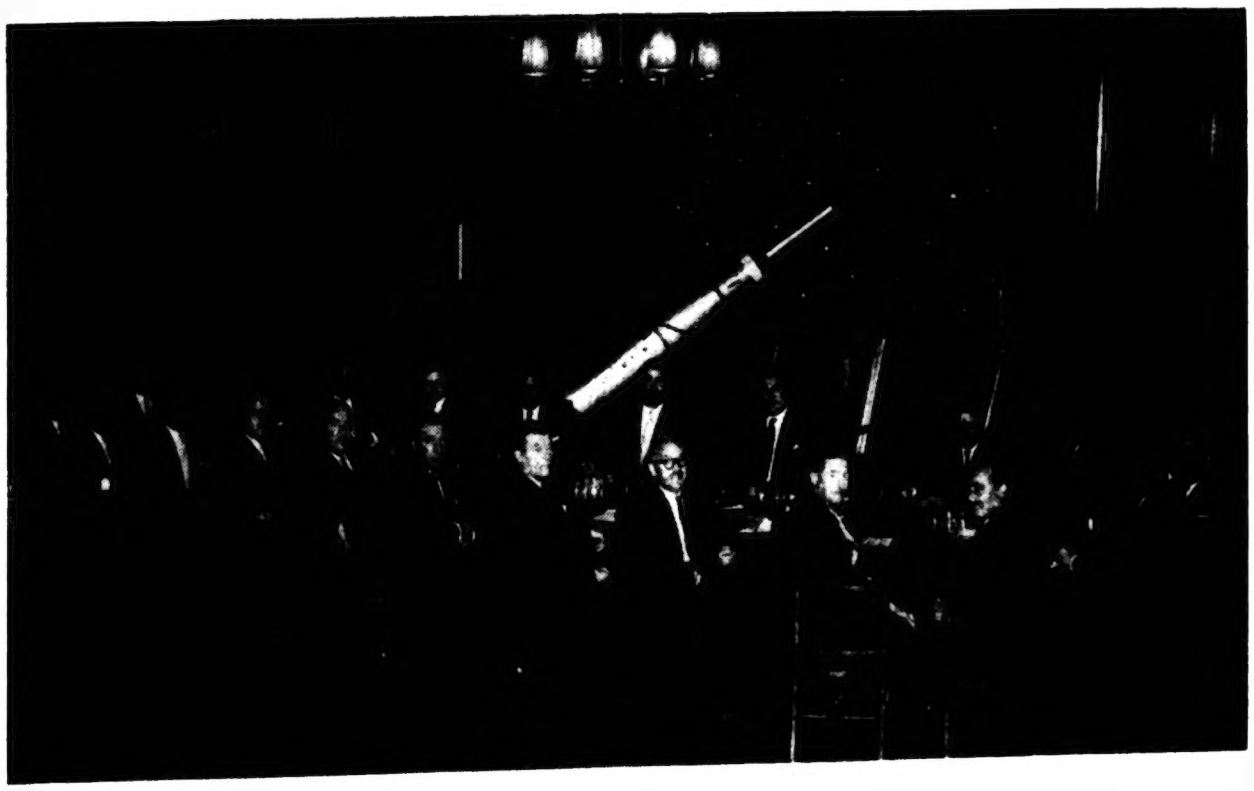
F. Phillips, of the Odeon, Luton, sent a placarded PA van around the town to publicise "Bells Are Ringing."

Novel stunt was arranged by the chief operator, using a bell tapper. This was fixed to the front-of-house displaying frames and created added attention to the scene stills with the gentle tapping on the glass.

Foyer alarm bells, operated on the change of each house by the cashier, proved a useful gimmick.

D. G. Abell, of the Odeon, Brighton, obtained a good amount of press space to support the screening of "Bells Are Ringing."

Extra quads were sited around the town, hanging cards distributed and showcards placed in windows of co-operating traders.



A publicity meeting was held by Frank Bradley, CMA North London regional controller, for the forthcoming film "Man in the Moon". Picture shows Rank managers with the regional manager, F. B. Taylor, and publicity representative J. D. Payne

Rackmil and Aboaf continue tour

UI PRESIDENT Milton R. Rackmil and vice-president Americo Aboaf are continuing their European tour. In Rome, they told Italian company executives that Universal was in the best financial and operational position since its founding 48 years ago.

They attended the Italian premiere of "Spartacus," in Rome and both predicted that this road-show attraction would match its American success with equally impressive grosses overseas.

Mr. Aboaf commended the Italian delegation on their outstanding performances which helped the UI overseas division complete its fiscal year well ahead of the previous 12-month period. The reaction of European exhibitors to the current and future product was "overwhelmingly enthusiastic," he said.

As an example of the overseas success of current product, he mentioned the opening of "Midnight Lace" in Antwerp. It was in its fourth week there and was still running substantially ahead of all other Universal releases ever to play the city.

"Midnight Lace" opens in London on January 19 at the Leicester Square Theatre.

'Pure Hell' now gets a 'U' certificate

THIRD of the lunatic St. Trinian's saga, "The Pure Hell of St. Trinian's," has now been granted a U certificate by the BBFC (it was originally classed as A).

The picture, which will be released by British Lion on January 23, stars Cecil Parker, Joyce Grenfell and George Cole. It was produced by Sidney Gilliat and Frank Launder and directed by Frank Launder.

'Look for a Star' hit in Philippines

"LOOK FOR A STAR," the theme music from "Circus of Horrors," which is being released in many overseas territories by Rank Overseas Film Distributors, has climbed into the top ten best-selling records in the Philippines.

Although the film has not yet been released there, the music has achieved its popularity following extensive broadcasting on several of Manila's radio stations.

Fuller will make 'No Man's Land'

SAMUEL FULLER'S third production for his independent company, Globe Enterprises, under his Columbia contract, will be "No Man's Land." The film starts next year after his current commitment to direct "The Marauders" for producer Milton Sperling at Warner.

Fuller's second production for Columbia "Underworld, U.S.A." starring Cliff Robertson, Dolores Dorn and Beatrice Kay, will be released in February.

Columbia buys 'Maid in U.S.A.'

COLUMBIA has bought the rights of "Maid in USA," an original story by Robert Kaufman and Peter Barry, based on an idea by Sidney Harmon. A producer will be chosen in the near future.

The story is a comedy about a beautiful young woman who consistently encounters a myriad of troubles because she is the "perfect wife," and decides to change her whole mode of living by becoming exactly the opposite.

'Sundowners' opens to big business

THE *New York Herald Tribune* acclaims Warner Bros. "The Sundowners," which opened in New York on December 8, as "certainly one of the finest pictures to show up this year!"

The Fred Zinnemann production has been doing excellent box-office business. This week Jack Warner cabled Warner-Pathe, its British distributors, that the film's first day's business had broken all records for a pre-Christmas opening at the Radio City Music Hall—America's biggest and most important theatre.

The American press has been unanimous in its praise. Bosley Crowther, critic of the *New York Times*, wrote: "Fred Zinnemann went a long way to get the colourful and lively outdoor scenes he has in "The Sundowners." . . . But the trip was worth it, for a sense of outdoor living and tingle of open air adventure are the breath of life in this film."

The stars of the film are Robert Mitchum, Deborah Kerr and Peter Ustinov.

'Where the Hot Wind' trade show today

FIVE box-office stars are in MGM's "Where The Hot Wind Blows." They are Gina Lollobrigida (who will soon be seen in MGM's "Go Naked in the World"); Marcello Mastroianni (of "La Dolce Vita"); Melina Mercouri (from "Never on Sunday"); the director of that picture, Jules Dassin; and Yves Montand (of "Let's Make Love").

MGM will trade-show the picture today (Thursday) at its own theatre, Metro House, London, at 10.30 am and 2.30 pm.

'Butterfield 8' stays in the West End

MGM's "Butterfield 8" is to stay in London's West End. Following five profitable weeks at the Warner Theatre, the picture has transferred to the Ritz, Leicester Square.

Elizabeth Taylor, Laurence Harvey, Eddie Fisher and co-star Dina Merrill head the cast of "Butterfield 8," which will be generally released on the ABC circuit, starting February 5.

Family award for 'Hand in Hand'

THE Associated British production "Hand In Hand" has been selected as the Family Medal film for January by America's *Parent's Magazine*. The film provides an insight into the minds and reactions of two children who cannot understand adult intolerance.

Produced by Helen Winston and directed by Philip Leacock. "Hand In Hand" stars Loretta Parry and Philip Needs as the children, John Gregson and Sybil Thorndike.

'Black Tights' is to open Mar Del Plata

BRITISH LION'S "Black Tights," which opened the 1960 Venice Film Festival, has now been selected to launch the international festival at Mar Del Plata, in the Argentine.

Showing out-of-competition, it will be screened before a large, distinguished film and diplomatic gathering on January 8.

Representing Paramount in Paris

MICHEL BERNHEIM, author, producer and director, has been appointed Paris production representative for Paramount Pictures Corporation.

He succeeds Edouard de Segonzac, who has resigned, and assumes the new post immediately. He will handle the acquisition of stories, plays and other film material as well as all production details in Paris, including the selection and testing of talent.

Butcher's in Manchester

MANCHESTER representation for all Butcher's Films product is being handled, as from December 19, by the Mancunian Film Corporation, 3, The Parsonage, Manchester. Dispatch is still handled by Renown.

Dyro appointments

DENNIS HOPTON has been appointed branch manager at Cardiff for Dyro Films, the joint selling organisation for Walt Disney Productions and Renown Pictures. Mr. Hopton previously represented Dyro at Leeds.

Sydney Phipps, formerly with United Artists, has been engaged as salesman at Leeds, under the branch managership of Stanley Tidswell.

Trade show cancelled

OWING to technical difficulties, Twentieth Century-Fox has had to postpone the trade show of "Marriage-Go-Round," fixed for today (Thursday).

TRADE SHOWS

LONDON

January 3:
The Sundowners. Warner-Pathe. Robert Mitchum, Deborah Kerr. Warner Theatre. 10.30.

January 4:
The Singer, Not the Song (U). Rank. Dirk Bogarde. Own Theatre. 10.30 and 2.30.

January 6:
Echo of Barbara (A). Rank. Mervyn Johns. Own Theatre. 10.30 a.m.

MANCHESTER

January 3:
Never on Sunday. United Artists. Melina Mercouri. Regal. 10.45 a.m.
Dangerous Games (A). Unifilms. Jean Servais. Cinephone. 10.15 a.m.

January 4:
Every Minute Counts (X). Unifilms. Dominique Wilms. Cinephone. 10.15 a.m.

January 5:
Elmer Gantry. United Artists. Burt Lancaster. Odeon. 10.45 a.m.

LATE EXTRAS (LONDON)

December 30:
Three shorts: George IV's Edinburgh; Anti-clockwise; Heart of the West. MGM. Own Theatre. 10.30 a.m.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

KINE. Booking Guide

TRADE SHOW OFFERS—NOVEMBER, 1960

Title	Regd. No.	Renter	Running Time (Min.)	Certificate	Length (Feet)	Stars	Box-Office Angle	"Kine." Review	Release Date
†ALAMO, THE	——	United Artists	193	U	17,349	John Wayne ... Richard Widmark ... Laurence Harvey	Period, adventure melodrama. Infallible long-term box-office proposition (C)	Nov. 3	—
†BLACK NETS	F. 25844 ...	Gala	103	A	9,261	Minoru Ohki ... Kyoko Izumi	Romantic melodrama. Good art house proposition (C)	Nov. 24	—
BLITZ ON BRITAIN	——	British Lion	71	U	6,414	Narrated by Alastair Cooke	Battle of Britain documentary. Outstanding interest featurette (C)	Nov. 17	—
†BUTTERFIELD 8	F. 25850 ...	MGM ...	108	X	9,771	Elizabeth Taylor Laurence Harvey Eddie Fisher	Sex melodrama. Big potential star and title turn-up (NC)	Nov. 10	—
CAGE OF EVIL	F. 25835 ...	United Artists	70	A	6,346	Ronald Foster ... Pat Blair	Romantic crime melodrama. Reliable "second" (C)	Nov. 10	Nov. 21
†CARTHAGE IN FLAMES ...	F. 25840 ...	Rank	96	U	8,640	Anne Heywood ... Jose Suarez Daniel Gelin	Spectacle. Very moderate title and star booking (C)	Nov. 3	Dec. 5
†CINDERFELLA	——	Paramount ...	88	U	7,922	Jerry Lewis... ... Anna Maria Alberghetti	Romantic comedy. Capital light booking (CC)	Nov. 24	Dec. 26
*COMPELLED	——	United Artists	56	U	5,034	Ronald Howard ... Beth Rogan	Crime melodrama. Good quota "tin pot" (C)	Nov. 24	—
CRIME AND PUNISHMENT, U.S.A.	F. 25823 ...	Warner-Pathe	80	A	7,216	George Hamilton ... Mary Murphy	Psychiatric melodrama. Ticklish "double bill" (C)	Nov. 3	—
†CROWDED SKY, THE	F. 25822 ...	Warner-Pathe	104	A	9,456	Dana Andrews ... Anne Francis Efrem Zimbalist, Jr.	Aeronautical melodrama. Good popular booking (C)	Nov. 3	Nov. 28
DANGEROUS GAMES	F. 25828 ...	Unifilms ...	93	A	8,410	Pascale Audret ... Joel Flateau	"Little tough guys" melodrama. Good Continental (C)	Nov. 17	—
DESIRE IN THE DUST... ...	F. 25839 ...	20th Century-Fox	102	X	9,213	Ken Scott ... ... Martha Hyer	"Deep South" melodrama. Ticklish booking (NC)	Nov. 10	—
EVERY MINUTE COUNTS ...	——	Unifilms ...	100	X	9,085	Dominique Wilms... Raymond Souplex Jean Lars	Hard boiled romantic crime melodrama. Rugged Continental "thick ear" (NC)	Nov. 24	—
†FRECKLES	F. 25829 ...	20th Century-Fox	84	U	7,604	Martin West ... Carol Christensen	Lumber country melodrama. Good "double bill" (CC)	Nov. 10	—
†H-MAN, THE	F. 25834 ...	Columbia ...	79	X	7,079	Yumi Shirakawa ... Kenji Sahara Akihiko Hirata	Japanese gangster-and-science fiction melodrama. Corking mass entertainment (NC)	Nov. 10	—
†HOUND THAT THOUGHT HE WAS A RACCOON, THE	——	Disney... ...	47	U	4,302	Narrated by Rex Allen	Novel comedy drama. Excellent featurette (CC)	Nov. 17	—
*HOUSE IN MARSH ROAD, THE	——	Grand National	70	A	6,313	Tony Wright ... Patricia Dainton Sandra Dorne	Supernatural melodrama. Good British "support" (C)	Nov. 24	Dec. 12
KETTLES ON OLD MACDONALD'S FARM, THE	F. 25841 ...	Rank	61	U	5,520	Marjorie Main ... Parker Fennelly	Rustic comedy. Reliable series "second" (C)	Nov. 10	—
LET'S BE DARING MADAME	F. 25851 ...	Unifilms ...	84	X	7,589	Dany Robin ... Louis Velle	Farcical comedy. Good art and tough house light fare (NC)	Nov. 17	—
*LINDA	Br./E. 25853	British Lion-Bryanston	61	A	5,495	Carol White ... Alan Rothwell	Romantic melodrama. So-so British second (C)	Nov. 17	—
*MAN IN THE MOON ...	Br./E. 25858	Rank	99	U	8,891	Kenneth More ... Shirley Anne Field	Satirical comedy. Excellent British light booking (CC)	Nov. 3	Jan. 16 1961
*MARRIAGE OF CONVENIENCE	Br./E. 25860	Anglo Amalgamated	58	U	5,211	John Cairney ... Harry H. Corbett	Pocket crime melodrama. Very good quota "second" (C)	Nov. 24	Jan. 16 1961
NEVER ON SUNDAY	——	United Artists	92	X	8,280	Melina Mercouri ... Jules Dassin	Hellenic romp. Excellent out of the rut light fare (NC)	Nov. 17	—
*NIGHT WE GOT THE BIRD, THE	Br./E. 25843	British Lion	82	A	7,349	Brian Rix ... Dora Bryan	Low-brow comedy. Acceptable British star and title rib-tickler (C)	Nov. 3	—
†NORTH TO ALASKA	F. 25854	20th Century-Fox	122	U	10,967	John Wayne ... Capucine Stewart Granger	Rollicking comedy melodrama. Excellent popular booking (C)	Nov. 24	Jan. 2 1961
PASSIONATE AFFAIR	F. 25816 ...	Unifilms ...	84	X	7,640	Christian Marquand Lucile Saint-Simon	Sex melodrama. Reliable gimmick offering (NC)	Nov. 3	—
PLUNDERERS, THE	F. 25865	Warner-Pathe	82	A	7,416	Jeff Chandler ... John Saxon Dolores Hart	Period outdoor melodrama. Good "double bill" (C)	Nov. 17	Nov. 28
RED LIPS	F. 25847 ...	Gala	93	X	8,473	Pierre Brice ... Georgia Moll	Psychopathic melodrama. Good art and tough house "double bill" (NC)	Nov. 17	—
ROCKETS IN THE DUNES ...	——	CFF	57	U	5,129	Gena Yates ... Christopher Witty Geoffrey Wearing	Children's adventure story. Good children's entertainment (CC)	Nov. 24	—
SCREAMING MIMI	——	Columbia ...	71	A	6,393	Anita Ekberg ... Phil Carey Harry Townes	"Who-dunnit" with Freudian overtones. So-so title and star catch-penny (C)	Nov. 24	—
SEVEN WAYS FROM SUNDOWN	——	Rank	86	U	7,771	Audie Murphy ... Barry Sullivan	Outdoor melodrama. Good "double bill" (C)	Nov. 24	Dec. 19
SPIDER'S WEB, THE	Br./E. 25836	United Artists	89	U	8,010	Glynis Johns ... John Justin Cicely Courtneidge	Comedy crime melodrama. Acceptable British title and star "programmer" (C)	Nov. 17	Nov. 21
SQUAD CAR	F. 25831 ...	20th Century-Fox	60	U	5,401	Vici Raaf ... ... Paul Bryar	Crime melodrama. Handy-size "second" (C)	Nov. 10	Nov. 14
SUSPECT	——	British Lion	81	A	7,294	Tony Britton ... Virginia Maskell Peter Cushing	Clinical-cum "cloak and dagger" romantic melodrama. Very good British programmer (C)	Nov. 17	—
SWORD OF SHERWOOD FOREST	——	Columbia ...	80	U	7,185	Richard Greene ... Sarah Branch Peter Cushing	Comedy adventure melodrama. Very good British title and star "double bill" (CC)	Nov. 24	Dec. 26
13 GHOSTS	F. 25855	Columbia ...	83	A	7,491	Charles Herbert ... Jo Morrow Dona'd Woods	Spooky house comedy melodrama. Saleable popular and industrial hall novelty "thriller" (C)	Nov. 17	—
3 WORLDS OF GULLIVER, THE	F. 25833 ...	Columbia ...	99	U	8,867	Kerwin Mathews ... June Thorburn	Fantasy. Excellent holiday attraction (CC)	Nov. 10	—
TINGLER, THE	F. 25730 ...	Columbia ...	77	X	7,061	Vincent Price ... Judith Evelyn	Creepy. Very good stunt offering (NC)	Nov. 10	—
UNDER TEN FLAGS	F. 25856	Paramount ...	112	U	10,002	Van Heflin ... Mylene Demongeot Charles Laughton	World War II melodrama. Excellent general booking (C)	Nov. 17	Jan 30 1961
VISA TO CANTON	——	Columbia ...	74	U	6,724	Richard Basehart Lisa Gastoni	Espionage melodrama. Very good British "double bill" (C)	Nov. 24	Dec. 26
WALK TALL	F. 25830 ...	20th Century-Fox	59	U	5,305	Willard Parker ... Joyce Meadows	Pint-size period western. So-so "second" (C)	Nov. 10	Nov. 28
WARRIOR AND THE SLAVE GIRL, THE	F. 25854	Columbia ...	83	U	7,531	Gianna Maria Canale Georges Marchal	Italian action melodrama. Reliable industrial hokum (C)	Nov. 17	—
WHEN A WOMAN LOVES ...	F. 25845 ...	Gala	96	A	8,795	Ineko Arima ... Shin Saburi	Romantic melodrama. Good art and commercial house booking (C)	Nov. 10	—

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children. * British Quota Picture. † In Colour.

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